



Gifts of European Art from The Ahmanson Foundation

LACMA

Collections

Gifts of European Art from The Ahmanson Foundation

VOLUME 1 Italian Painting and Sculpture

Edited by Leah Lehmbbeck
By J. Patrice Marandel and Amy Walsh,
with additional contributions by Anne-Lise Desmas
and Mary Levkoff

Los Angeles County Museum of Art

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Board of Trustees, 2019

This comprehensive catalogue traces an extraordinarily unique relationship between The Ahmanson Foundation and the Los Angeles County Museum of Art across nearly five decades of the former bestowing masterpieces of European painting and sculpture on the latter. Unlike other collection catalogues, this is not the story of a private collection. It does not chronicle the biographical details of a collector, his or her artistic idiosyncrasies, or travails with the art market. Instead, it tells the story of the needs of a museum and the Foundation, which led the charge in meeting them. With the exception of a select group of gifts from Howard F. Ahmanson's private collection, for forty-five years The Ahmanson Foundation has graciously followed the museum's suggestions in determining what exactly it needed to transform itself into one of the most impressive of its kind in the world and provided the means to make those acquisitions possible. The fruits of this relationship are tangible, and the generosity, understanding, and, above all, trust, are by all accounts exceptional.

The story begins back when Los Angeles was a burgeoning new metropolis in the postwar era and the men and women who made their fortunes here recognized the value of cultural institutions for their local citizenry. Among these city leaders was Howard F. Ahmanson, a hard-working young man from Omaha, who came to Los Angeles at age nineteen after the death of his father to finish college at the University of Southern California. With a keen business sense, he first sold fire insurance during the Depression. After predicting the coming boom in housing fueled by the educated middle class of the postwar period, he established a finance company to help effectuate home ownership. At the heart of his enterprises was Home Savings and Loan, or "Home" as it was known, a modest moniker that belied the fact that it was the largest financier of house purchases in the country just two years after it was founded.

The growth of Ahmanson's fortune paralleled the rapid rise of Los Angeles. After establishing The Ahmanson Foundation in 1952, he turned to support the city and its increasing population, with a particular focus on major cultural institutions that he, among other city leaders, felt effectively established the legitimacy of a metropolis. It was his intention to transform a city that, according to the *New York Times*, was until then "distinguished for cultural miserliness." His lead gift helping to create LACMA's new campus on Wilshire Boulevard in 1965, along with the founding of one of three theaters at the new Music Center downtown, reflected this change. His close relationship with county supervisors was a tangible manifestation of his belief that local business and government could work together to achieve dramatic results and that these partnerships could be a model for the development of future cities.

As he amassed his fortune, Ahmanson also began to grow an art collection made of some incredibly significant works. Arguably the greatest of them was Rembrandt's early and magnificent *Raising of Lazarus*. Bought by Ahmanson in 1959, the painting hung above his fireplace for years before becoming one of the first two gifts of art from The Ahmanson Foundation to the Department of European Painting and Sculpture in 1972. The first two paintings were given in memory of the man who had bought them, who had died of a sudden heart attack four years prior; the Foundation was at the time ably led by Robert H. Ahmanson, Howard's nephew. Placed in charge of the Foundation at a critical time of transition, Robert professionalized the Foundation in a manner that assured his uncle's original interests would continue to thrive. LACMA was among several cultural institutions that benefited—and still benefits—from the Foundation's generosity, which is also aimed at medical research, educational reforms, and human services, aiding those with the greatest need. Today, these community-minded efforts are upheld under the leadership of Robert's son, William H. Ahmanson, who continues to direct the Foundation's focus on cultural and public welfare.

Published in three volumes, the first dedicated to Italian paintings and sculpture, the second, to French works of art, and the third, to Dutch, Flemish, and Spanish paintings and sculpture, the catalogue is authored by a team of experts who have presented new scholarly research on the roughly 135 works of art purchased or gifted by The Ahmanson Foundation to the Department of European Painting and Sculpture since 1972. I say this deliberately, as the Foundation has supported, and continues to support, multiple initiatives at the museum above and beyond these gifts. This includes a profound dedication to the departments of conservation and science, the research library, and educational projects, recognizing that together the strength of these departments necessarily results in the greatest care for and understanding of the donated works of art. Nearly all of the gifts were chosen at the suggestion of the museum, with curatorial, directorial, and conservation input. The trust in the museum's expertise by the Foundation is not only a truly unique privilege, it cannot be overacknowledged.

It is my pleasure to present this tremendous catalogue to the Foundation and to our public. This is a new model for our permanent collection catalogues, which will be available online and free to access, and whose high level of scholarship we hope will inspire scholars, both emerging and established. Above all, it is the alliance between the Foundation and institution that is to be celebrated in this catalogue, along with a generosity that we hope will inspire others and continue to transform the museum for generations to come.

Michael Govan

CEO and Wallis Annenberg Director, Los Angeles County Museum of Art

A project of this scope is impossible to accomplish without the contributions and support of a team of individuals. As primary authors, J. Patrice Marandé, Chief Curator Emeritus, European Painting and Sculpture, and Amy Walsh, former Curator, European Painting and Sculpture, were committed to setting a high standard of scholarship for each of their entries. By absorbing and synthesizing decades, often centuries, of publications, they have placed many of these artworks in a new light. Several additional experts joined this core group, and I thank them deeply for their contributions. Anne-Lise Desmas, Senior Curator and Department Head of Sculpture and Decorative Arts at the J. Paul Getty Museum, Los Angeles; Ellen Dooley, former Assistant Curator, Latin American Art, LACMA; Mary Levkoff, Museum Director, Hearst Castle, San Simeon; and Arthur K. Wheelock, Jr. (Retired), Curator of Northern Baroque Paintings, National Gallery of Art, Washington, DC, all generously shared their expertise, and the catalogue has benefited immensely from their contributions. Joseph Fronek, Hannah and Edward Carter Senior Conservator, Paintings, and Head of Paintings Conservation at LACMA, has worked with the collection for the past three decades. This sustained connection to the paintings not only informs his Technical Reports but also has provided all of us with a more meaningful understanding of these special projects.

Many other colleagues at LACMA have touched this catalogue in one way or another over its multiyear process, but there are a few whose efforts have gone above and beyond. Nancy Thomas, Senior Deputy Director, Art Administration and Collections, managed the team through the first critical phases of the project. Staff at our research library were immensely accommodating and supportive throughout the years, above all, Douglas Cordell, Librarian, and Jessica Gambling, Project Archivist. Naoko Takahatake, Curator of Prints and Drawings, provided crucial editorial expertise in the final phase of the project. Research assistance was cheerfully provided in the final year by David Bardeen, Mellon Graduate Fellow, Lauren Churchwell, Mellon Undergraduate Fellow, and Diva Zumaya, Annenberg Curatorial Fellow, all in the Department of European Painting and Sculpture.

Our editor, Ann Lucke, has provided a consistently high level of editorial practice, as well as the keen eye required for a catalogue of this scope. We are grateful for her unwavering commitment to this multiyear project, as well as her flexibility in its final stages. Lorraine Wild and Xiaoqing Wang at Green Dragon Office designed a book with deep thought and historical resonance while maintaining its aesthetic integrity and readability across multiple platforms. Fronia W. Simpson's meticulousness and attention to detail as proofreader have proved invaluable. I also wish to thank David Luljak, indexer, Carly Ann Rustebakke, Rights and Reproductions Coordinator, and the Photo Services Department led by Peter Brenner, for the beautiful photography. Tricia Cochée, Administrative Assistant, Publications, and Melissa Pope, Senior Curatorial Administrator, European Painting and Sculpture, have both lent important administrative support to this project. I am most grateful to our publisher, Lisa Gabrielle Mark. Without her profound ability to problem solve, her exceptional editing skills, her patience, and, above all, her positive attitude, these three volumes would not have been realized.

In the end it is The Ahmanson Foundation's sustained dedication to the European Painting and Sculpture Department, the museum, and the citizens of Los Angeles that has allowed us the opportunity to present a catalogue of such breadth and depth. It has been a privilege to be able to bring this work to completion.

Leah Lehmbeck

Curator and Department Head, European Painting and Sculpture

Provenances, Exhibitions, References, and Technical Reports for each entry appear in the appendix. Exhibitions and References are given in abbreviated form, with full listings appearing in the bibliography at the conclusion of the book. If there is no exhibition history or references, the section has been eliminated. For the provenance, we have adapted the format suggested by *The AAM Guide to Provenance Research* (Washington, DC, 2001). The provenance is listed in chronological order, beginning with the earliest known owner. Life dates, if known, are enclosed in parentheses. Dealers and agents are enclosed in brackets to distinguish them from private owners. Auction house sales are enclosed in parentheses. Relationships between owners and methods of transactions are indicated in the text and clarified by punctuation: a semicolon is used to indicate that the work passed directly between two owners (including dealers, auction houses, and agents), and a period is used to separate two owners if a direct transfer did not occur or is not known to have occurred. Uncertain information is preceded by the terms "possibly" or "probably." Technical Reports are given for all paintings.

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A Model Partnership

Leah Lehmbeck

After being asked to lend their opinions on Rembrandt's early masterpiece, *The Raising of Lazarus* (vol. 3), a group of world-renowned art historians, including Jakob Rosenberg, Egbert Haverkamp-Begemann, John Pope-Hennessy, René Huyghe, and John Walker, weighed in enthusiastically. Deeming it "excellent," a "Rembrandt of the highest quality" in "magnificent condition," Rosenberg notably told Walker that he had wished he could get it for the National Gallery of Art, where Walker was at that time director.¹ Four years later the Rembrandt was one of the first gifts from The Ahmanson Foundation to enter the collection of the Los Angeles County Museum of Art, a painting that set the tone for acquisitions over the following forty-five years. These donations would generate numerous similar assessments of the museum's growing collection: in 1977 Pierre Rosenberg, the longtime director of the Musée du Louvre, exclaimed that LACMA's signature *The Magdalen with the Smoking Flame* (vol. 2) by Georges de La Tour was "a brilliant acquisition," and twenty years later, the very public auction win of Michael Sweerts's masterwork *Plague in an Ancient City* (vol. 3) inspired dozens of letters of congratulations from museum colleagues, one of whom thought its quality and rarity warranted "a fight to the death." Year after year and gift after extraordinary gift, The Ahmanson Foundation's sustained commitment to LACMA's collection of European painting and sculpture transformed it into one of the best and most respected in the world.

The Rembrandt was actually one of two paintings to enter the collection as the first gifts from The Ahmanson Foundation, donated in 1972. In addition to the Dutch master's magnificent early work on panel, a relatively modest collaborative work by David Teniers the Younger and Jan Davidsz. de Heem (vol. 3) also joined the collection. Both paintings were exceptional because they came from Howard F. Ahmanson's private collection and were Northern European, an area that was a strong collecting focus for Ahmanson's good friend Edward Carter but not for Ahmanson himself. Carter was the founding president of LACMA's board, the man responsible for bringing LACMA to Ahmanson's attention, and together they were the driving force in establishing the museum in its new home on Wilshire Boulevard in 1965.

Following these two paintings, The Ahmanson Foundation has gone on to support the acquisition of more than 130 paintings and sculptures of European art to date, by all measures a consistency of support unequaled in other American museums. Notably, nearly all of the additions to the collection were suggested by the museum's curators, who, at the encouragement of the Foundation, have looked to complement LACMA's existing holdings, reinforce areas of strength, and maximize opportunities for growth with an eye toward masterpieces—works of art that are powerful, meaningful, and transformative. In addition to supporting major acquisitions, the Foundation has nurtured the museum's efforts to build its collection through a parallel commitment to conservation, the research library, and education. This kind of collaboration is extremely rare in the museum world: not only is it reflective of the Foundation's position as a supportive entity rather than as an individual with a personal agenda, but also it is a result of The Ahmanson Foundation's sustained commitment to the museum. The

continued success of the partnership stems from both the museum and Foundation sharing the belief that the lives of our communities are improved by being exposed to great art.

The nucleus of the Ahmanson gifts is sixteenth-, seventeenth-, and eighteenth-century French and Italian paintings. An early acquisition that exemplifies the taste and staggering quality of these gifts and is one of LACMA's most beloved paintings is Georges de La Tour's *The Magdalen with the Smoking Flame* (vol. 2). Mary Magdalen, who, having renounced all earthly temptations, gazes transfixed at the flame of an oil candle: a hushed moment of contemplation balanced by the sharp contrast of light and dark. Universally recognized as the first of four versions painted by La Tour—the other examples are held at the Musée du Louvre, Paris, the Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington, DC—LACMA's painting is in the finest condition of the group. After arriving at LACMA, the painting received a light cleaning that removed decades of dirt, revealing even subtler shifts in illumination and, even more remarkably, a signature, making it one of only eighteen signed works in the world by the enigmatic artist.

Unknown until its rediscovery in the early 1970s, the painting was acquired just five years into the relationship with The Ahmanson Foundation. Its acquisition immediately elevated the young museum and signaled the extraordinary opportunities the partnership was going to allow. The director of the museum at the time, Baroque scholar Kenneth Donahue, had identified a weakness in the museum's seventeenth-century French art holdings and presented the La Tour as a critical step in addressing that shortcoming. After the work's successful acquisition, Donahue guided the Foundation through the first defining decade of its partnership with LACMA, and a list of extraordinary acquisitions followed, including paintings by Jean-Siméon Chardin, Frans Hals, Fra Bartolomeo, Guido Reni, and Paolo Veronese, which remain today some of the museum's most impressive paintings. In later years potential gifts were brought to the Foundation's attention by curators of the Department of European Painting and Sculpture, among them Scott Schaefer, Philip Conisbee, Peter Fusco, Mary Levkoff, Richard Rand, and, most recently, J. Patrice Marandel, whose twenty-five years as curator has profoundly shaped the collection.

From the first, The Ahmanson Foundation insisted that its gifts come to the museum without restrictions, expecting them to be integrated into the rest of the collection; art is not about those who advocate for it but about the public to whom it ultimately belongs. A result, however, of the high quality of these paintings and sculptures is that they are imbued with an appeal recognized well beyond the geographic boundaries of the County of Los Angeles. They have been on loan to dozens of prestigious national and international institutions and included in exhibitions and scholarly publications in multiple languages worldwide. It is as though the paintings come alive when they enter the museum's collection and the institutional apparatus takes hold. New scholarship is developed, conservation discoveries are made, and there are incredible opportunities to write new art histories with these acquisitions at the very center.

Today, the seventeenth century is a defining strength of European art at LACMA. Masterworks by Italian, French, Dutch, and Spanish painters and sculptors fill the galleries, particularly by artists going to and from Rome during its final peak of religious and cultural influence. Many of these are Ahmanson gifts. In addition to La Tour, paintings and sculpture by Alessandro Algardi, Gian Lorenzo Bernini, Valentin de Boulogne, Pietro da Cortona, Domenichino, Hendrik Goltzius, Reni, Michael Sweerts, and Simon Vouet make up this distinguished part of LACMA's collection.

The two competing artistic styles in early seventeenth-century Rome are typified, on the one hand, by Caravaggio and his followers, with their attention to naturalism and dramatic lighting, and on the other, by a group of Bolognese painters led by the Carracci with an aim to reengage classicism. Both are well represented in the collection, with the stronger examples belonging to the Caravaggesque type. The museum's Caravaggisti are led by La Tour—although there is no proof that the artist ever visited Rome—followed by paintings by Valentin, Carlo Saraceni, Gerrit van Honthorst, Giovanni Baglioni, and others. Two works by Guido Reni represent the classicist mode of painting in Italy during the same period, as do paintings by Domenichino and Sweerts. Reni's colorful capriccio *Bacchus and Ariadne* (vol. 1), gifted in 1979, with its stagelike and conspicuously modern composition, is a modest example, whereas his exceptional *Portrait of Cardinal Roberto Ubaldini* (vol. 1), acquired in 1983, is an exclamation of the style championed by the authority of the church. The sitter is positioned in his study, seatedsturdilyuprightinthemagnificentvestmentsofhisoffice,beforeanimaginedclassicalandscape. As a diplomat for the church, Ubaldino is presented as a monumental expression of power, formality, and classical refinement.

The Baroque artist Gian Lorenzo Bernini transcends the art historical dichotomies of the seventeenth century and stands as a giant above all. As an architect of considerable significance, Bernini transformed Rome through major building projects, most prominent among them the embellishments made to the basilica of Saint Peter's. His greatest achievements, however, are his moving portrayals in marble. Most of his masterpieces remain in his adopted city, but a recently discovered bust presented an exceptional opportunity to allow the museum to acquire a work by the master and to showcase, if modestly, Bernini's outstanding skill. Balancing the restraint of Reni's portrait, Bernini's expressive execution of an unidentified gentleman (vol. 1) simultaneously pronounces the liveliness of the sitter and the artist's technical brilliance. The sitter's parted lips, the turn of his head, and the opposing sweep of his tunic, along with the informality of his unclasped button, offer a strong counterpoint to Ubaldini's rigidity. Given in honor of LACMA's 50th anniversary, the acquisition of the Bernini made international headlines even before the sculpture came to Los Angeles. Its naturalism is a standout in our galleries.

Measured alongside the profound depth of our Baroque holdings, gifts of Renaissance painting and sculpture have been fewer in number. Predominantly acquired in the early years of the Foundation's involvement, they nevertheless remain stunning highlights in our galleries. Their smaller number can be attributed to several factors, most notably the fact that LACMA began collecting in this area relatively late, and such masterpieces simply have not come up on the market as often. Early purchases in 1974 of a magnificent pair of Veronese allegories of navigation (vol. 1) anchor the center of our Renaissance gallery, along with other Ahmanson gifts by Titian and Giorgio Vasari.

In 2007 an unexpected opportunity arose to acquire a significant Renaissance work: *Madonna and Child in a Landscape* by Cima da Conegliano (vol. 1), donated in honor of Robert Ahmanson, Howard's nephew, president of The Ahmanson Foundation after Howard's death, and a lover of Renaissance art. It was Robert who had formalized LACMA as a beneficiary of such incredible generosity. An appropriate celebration of Robert's unwavering dedication to the museum, the moving painting presents the beginnings of the Renaissance in Venice. Its northern Italian light and palette, its break from the hieratic Gothic style initiated by another Ahmanson artist, Jacopo Bellini, as well as its northern European-like landscape are testament to Cima's important place in the narrative. Exquisitely painted, LACMA's version is one of several of this subject by the artist in public collections throughout the world, including the National Gallery, London, the Hermitage, Saint Petersburg, and the Louvre, Paris. As with the La Tour, LACMA's *Madonna and Child in a Landscape* has been accepted as one of the earliest and strongest versions of the composition. Today, Cima's painting marks the starting point of the public's visit to the European Painting and Sculpture Galleries.

The eighteenth-century acquisitions that have materialized through the collaboration between the Foundation and the museum are not only numerous, as with works from the seventeenth century, they are also remarkably monumental in scale. *Stair and Fountain in a Park* by Hubert Robert (vol. 2), which reveals a contemporary mash-up of imagined Rome and eighteenth-century France, in its exceptional size encourages the viewer to enter the fanciful scene. By contrast Pompeo Batoni's accomplished *Portrait of Sir Wyndham Knatchbull-Wyndham* (vol. 1) presents the subject in the contrived pose of the antique sculpture the *Apollo Belvedere*, one element among many that creates a stagelike composition which asks us to look but remain at a distance. The wild storm of fabric, body, and hair in Ludovico Mazzanti's equally impressive *Death of Lucretia* (vol. 1) proves a dramatic counterbalance to this staid depiction of an Englishman.

Corresponding monumental sculpture anchors the French and Italian eighteenth-century collection. A pair of life-size allegorical sculptures by Giovanni Baratta (vol. 1) express the commitment of the museum to sculpture, which is exceptional in every sense. Throughout its history, beginning with legendary art historian William Valentiner's arrival at the museum in 1948, LACMA has made a concerted effort to collect sculpture in addition to painting, and our collection now ranks among the best in the world. The Barattas build on that strength, as does Jean-Antoine Houdon's life-size plaster of his masterpiece, *Seated Voltaire* (vol. 2). The aging playwright stood against monarchy, for civil liberties, and for the separation of church and state, and his play *Brutus*, recalling the moment of the installation of the Roman Republic, was fundamental to the French Revolution. As a result the *Voltaire* resonates with the subjects of two other Ahmanson gifts, the Mazzanti *Death of Lucretia* and Ludovico Lombardo's magnificent bronze bust of Junius Brutus (vol. 1), both of which also portray figures in the founding story of Rome. Connections between artworks, across time and media, illuminate the ability of a foundation with a decades-long commitment to the museum to forge these relationships across galleries.

One of the requisite characteristics of the Ahmanson gifts is that each, at the time of its donation, makes the permanent collection stronger, either by addressing a major lacuna or by making an area of collecting more complete. It is perhaps the largest Ahmanson gift in number—a group of forty-six French oil sketches—that showcases best the integrative nature of these donations.² Ranging from the seventeenth to the nineteenth century and encompassing different degrees of finish, this group of paintings entered the collection in 2000. It includes the magnificent *Raising of Lazarus* by Jean Jouvenet (vol. 2), Baron Gérard's fascinating political interpretation *The 10th of August, 1792* (vol. 2), and François Boucher's ethereal representation of the now-destroyed tomb of Pierre Mignard (vol. 2). Together, the oil sketches demonstrate a wide range of artistic processes—dramatically, sometimes playfully, revealing an artist's steps from conception to finished work. Individually, they suggest either something made before—or something made after—a final, finished work. Artistic development is as present in these works as memory and commemoration, a generous window into the artist's working methods. As a group the oil sketches bind the European works of art at LACMA together. By touching on various edges of the museum's collection over three centuries, they allow the museum to convey multiple, and more revealing, narratives.

Before the purchase of this collection of French oil sketches by the Foundation for LACMA, Patrice Marandé had been involved with it for over three decades, well before he had begun his work at the museum. While this was perhaps the longest involvement with an acquisition candidate before its eventual addition to the collection, the standard acquisition process is nevertheless well considered. Time is needed to deliberate the work of art for historical significance, its importance to the museum, and its quality and condition.

It is, however, exceptions to this process—when a major painting is bought at public auction—that reflect the purest testament of the dedication of The Ahmanson Foundation to LACMA. Because buying at auctions means prices are not fixed, and the time between identifying an appropriate object for the collection to its purchase is extremely contracted, this type of gift reflects the faith of the Foundation in our shared goals. About every ten years, an opportunity arises that cannot be missed, and in this manner the museum acquired Hendrik Goltzius's masterpiece *Danaë Preparing to Receive Jupiter* (vol. 3), Jacques-Louis David's rare *Portrait of Jean-Pierre Delahaye* (vol. 2), and, arguably the boldest acquisition of the three, Michael Sweerts's *Plague in an Ancient City* (vol. 3).

The Flemish artist Sweerts has a much less recognized name than Goltzius or David, and he is best known for executing modest, sensitive portrayals of lower-class daily life in Baroque Rome. *Plague in an Ancient City*, however, is neither humble in scale nor reflective of mundane happenings in the Eternal City. The exact meaning of the mercurial scene remains unknown, as do the circumstances of what was likely to have been its commission, given a composition of such expansive scope. What is universally understood is that the painting's handling and unbroken dedication to classicism assure its position as a masterwork. Indeed, since the first decade of the nineteenth century, it was thought to be a painting by the indomitable Nicolas Poussin. After its acquisition congratulatory letters poured into LACMA from curators and institutions celebrating the successful purchase, all of them noting appropriately that "The Ahmanson Foundation is to be congratulated for supporting such brilliant acquisitions."

Every year since 1972, one or more highly accomplished masterwork of painting and sculpture has entered LACMA's collection, gradually transforming the European art galleries from those befitting a respectable regional museum to one of international renown. Each of these gifts transmits the aims of the Foundation: that these masterpieces were meant to elevate the public, the status of the museum, and therefore the city itself. By addressing each one of the gifts bought over the last forty-five years, this comprehensive catalogue is intended to share the rich history of the collection with a new generation of visitors, scholars, and donors. Our relationship with the Foundation is exemplary: this three-volume catalogue is at once a testament to that enduring partnership, an opportunity to share the model to inspire others in their support and in their reach for masterworks, and, finally, a pronouncement of profound gratitude.

NOTES

¹ Memo dated 12 November 1968. Rembrandt object file, Department of European Painting and Sculpture, LACMA.

² This was the largest number of gifts given at once to the Department of European Painting and Sculpture. The remarkable donation of the Heeramanneck Collection of western and central Asian art, made by The Ahmanson Foundation in 1981, consisted of more than 1,000 works.

Fifteenth and Sixteenth Centuries

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**Fra Bartolomeo
(Baccio della Porta)**
(1472–1517, Florence)

Provenance
Exhibitions
References
Technical report



Holy Family, ca. 1497
Oil on canvas, $59\frac{7}{16} \times 35\frac{15}{16}$ in.
(151×91.3 cm)

Gift of The Ahmanson Foundation
M.73.83

Holy Family by Fra Bartolomeo was first mentioned by Joseph Crowe and Giovanni Cavalcaselle as in the collection of Ferdinando Panciatichi in 1866.¹ Its earlier history is unknown: nothing indicates that it previously belonged to any member of the illustrious Florentine family. Considered the work of Mariotto Albertinelli (1474–1515) by most critics, it was first identified as an early work of Fra Bartolomeo in 1926 by Roberto Longhi, whose argument in favor of the present artist was ultimately endorsed by Bernard Berenson (who had originally published the painting as a typical early work of Albertinelli).² *Holy Family* was exhibited in the 1940 landmark exhibition on the Cinquecento in Florence as by Fra Bartolomeo, since which time the attribution has been challenged only by Ludovico Borgo, author of Albertinelli's catalogue raisonné of 1976.³ Everett Fahy put forward the decisive arguments for the reattribution of the painting to Fra Bartolomeo when he reassigned the *Annunciation* in the cathedral of Volterra to Fra Bartolomeo instead of Albertinelli, to whom it had been previously ascribed. The correspondence of the Virgin's figure in the Volterra and Los Angeles paintings suggests that the same cartoon was used for both.⁴

The vertical composition, with the figure of Christ close to the left edge of the picture, is unusual, yet the work does not appear to have been cut down. This unique composition and the fact that it is painted on canvas have led Fahy to suggest that it may have been painted as a processional banner: a seductive argument, which might also explain the legibility of the composition that, even by Fra Bartolomeo's strict standards, is exceptionally stark.

Little distracts from the three protagonists and, in particular, from the Virgin's majestic and statuesque presence, itself reinforced by simple architectural

elements—the plinth behind her and the pedestal upon which the Christ Child sits. The iconography may, however, seem only deceptively simple. A delicate landscape to the right shows the vision of Saint Dominic, who in a dream saw a meeting between himself and Saint Francis, which historical sources say may actually have taken place.⁵ Representations of the subject, which by the fifteenth century were widespread,⁶ date back to the thirteenth century. The Christ Child's unusual gesture of showing three fingers, may, in fact, refer not to the Trinity but instead to the three lances that, in Dominic's vision, Christ was about to hurl against the earth before the intercession of his mother. In his *Vitae Fratrum Ordinis Praedicatorum* (1260), Gerard de Fracheto (later followed by Jacobus de Voragine) describes the Virgin as saying: "My son, I know . . . how you can restore mankind to your favor," and then proceeds to present him to the two servants who will "make his name known through the world."⁷

This complex iconography implies, as suggested by Richard Rand,⁸ a strong relationship between Baccio della Porta (before taking orders and the name Fra Bartolomeo) and the Dominican order, which he was to enter in 1504. The influence of the Dominican order upon the spiritual—and civic—life of Florence reached a paroxysm in the reformist Dominican Girolamo Savonarola's virtual dictatorship. Savonarola, who, following his diatribes against luxury, had convinced artists—including Baccio—to burn some of their works, had exerted a profound influence on the painter. The dignified, somewhat somber mood of Baccio's *Holy Family* may reflect the troubled period of Savonarola's Florence. Savonarola was hanged in 1498, at about the time Baccio painted this *Holy Family*. **JPM**

Jacopo Bellini

(ca. 1400–ca. 1470/71, Venice)

Provenance
Exhibitions
References
Technical report



Virgin and Child, 1450s

Tempera and oil on panel,
27½ × 18½ in. (69.7 × 47 cm)
Inscribed on the roundels at upper left and right corners: M.P.O.V (abbreviation for Mother of God)
Inscribed on the Virgin's halo: AVE MARIA.
GRATIA PLENA DOMINUS TE [CUM] (Hail Mary, full of grace, the Lord [is] with you.)

Gift of The Ahmanson Foundation
M.85.223

Virgin and Child appeared in a Sotheby's Monte Carlo sale in 1984 without any significant earlier provenance. Its purchase by LACMA shortly after, from the New York dealer Piero Corsini, was hailed as one of the major acquisitions of the year. The attribution has been largely accepted, but not without qualification. Miklós Boskovits found the attribution to Jacopo Bellini acceptable and was the first to note the relationship of the painting to the art of Donatello.¹ Keith Christiansen, who first published the painting in depth, elaborated on its sculptural aspect and compared its composition to that of the sculptor's *Pazzi Madonna* (Bode Museum, Berlin, inv. no. 51).² The attribution to Jacopo has not been universal, however. Most authors who enthusiastically endorsed the addition to Jacopo's limited corpus of paintings noted the affinity of the painting with the work of his son Giovanni (ca. 1430–1516): Laurence Kanter categorically affirmed that the painting was by Giovanni Bellini.³ The same opinion was expressed by Federico Zeri, who said the painting was most likely an early work of Giovanni Bellini, to be dated in the mid-1450s.⁴ Other opinions were more nuanced:

Christiansen, while not challenging the attribution to Jacopo, wrote in a letter that the painting seemed more like the work of Giovanni than his father's, as though the father was improbably following his son's style.⁵ Likewise, Burton B. Fredericksen, also retaining the attribution to Jacopo, remarked that it had no equivalent among the known works by the artist.⁶ Andrea Rothe, former head of conservation at the J. Paul Getty Museum, analyzed the painting and remarked that it was painted in oil (albeit with traces of tempera), a technique alien to Jacopo. The most eloquent advocate of an attribution to Giovanni is Mauro Lucco who, after initially accepting the traditional attribution to Jacopo, included the painting in the Giovanni Bellini exhibition held in Rome in 2008–9.⁷ To this author, the visual confrontation of the Los Angeles panel with the early works in the exhibition was not entirely convincing, in spite of Lucco's forceful argument in favor of Giovanni in his catalogue entry. In our current state of knowledge, a firm attribution to Jacopo (fully accepted by Colin Eisler, author of the definitive book on the artist⁸) should remain an open question. **JPM**



Saint John of Capistrano, ca. 1550
Glazed terracotta, 61 × 30 × 14 in.
(154.9 × 76.2 × 35.6 cm)

Gift of The Ahmanson Foundation
M.2007.2a–b

This nearly life-size statue was made about 1550 of tin-glazed terracotta. Although glazed terracotta had been used for millennia to produce utilitarian vessels, its revolutionary adaptation for sculpture was pioneered about 1440 in Florence by Luca della Robbia,¹ who established a dynasty of artists working in what Leonardo da Vinci called “terracotta painted with glass.”² It was more durable than fresco or paintings on panel, and it was more colorful, practical, and economical than marble and bronze. Luca used it primarily for serene reliefs that depicted the Madonna glazed entirely in white against a sky-blue background. Occasional details, such as lilies, were picked out in green or gilded, and floral borders provided a vibrant counterpoint with just a few hues cleverly juxtaposed. As the production and technology advanced, altarpieces of more ambitious size, complexity, and dramatic palettes were created. What had been modest accents of yellow, green, and purple now became vibrant fields of painterly color. Their festive brilliance was irresistible. A multitude of commissions came to the family.

The only competitor of the Della Robbia clan was Benedetto Buglioni (1459/60–1521). According to Giorgio Vasari, Benedetto obtained the secret of glazing clay from a woman who came from the della Robbia household.³ Benedetto exploited the technique with success. Upon his death in 1521, as well as that of Luca’s great-nephew, Giovanni della Robbia, in 1529, and the departure of Girolamo della Robbia (1488–1566) and Luca the Younger (1475–1548) for France, the technique (or as Vasari said, the secret) of glazing terracotta to produce sculptures remained in Tuscany with Benedetto’s nephew, Santi Buglioni, alone. “Today only he knows how to make that sort of sculpture,” Vasari commented in 1568.⁴ Notwithstanding the accolade, it is generally assumed that the Buglioni would have learned the process in Andrea della Robbia’s shop.

Santi Buglioni worked alongside his uncle for ten years, but as a mature artist he demonstrated “an aspiration toward more refinement, for untried technical tours-de-force, and . . . the new tendencies of mannerism in Florence.”⁵ Collaborating with Nicolò Tribolo, Santi worked on the monument to Giovanni delle Bande Nere (1539) and fabricated the supremely elegant pavement, with its sophisticated inlaid *grottescherie* designed by Michelangelo,

for the floor of the Medici Library (1549–54).⁶ Additional commissions for architectural ornament came to him from Eleonora da Toledo, wife of Grand Duke Cosimo de’ Medici. Santi’s most important project by far was the remarkable narrative frieze composed of glazed terracotta reliefs on the loggia of the Hospital of the Cepo in Pistoia, which depicts the Seven Works of Mercy (1526–29).⁷ It was commissioned by Leonardo Buonafede (godfather of Catherine de’ Medici), who was appointed director of the hospital of Santa Maria Nuova in Florence in 1500. The hospital in Pistoia was put under his charge the following year. Santi Buglioni carried out six of the seven unprecedented reliefs that compose the frieze at Pistoia. The extraordinarily vivid figures in the reliefs are particularly notable for the variety of their animated gestures and facial expressions, their bold colors, and their unglazed terracotta faces, necks, feet, and hands, which are highlighted with cold-painted pigment.

They share these characteristics with three nearly life-size statues of Franciscans that once belonged to Luigi Bellini: Saint Bernardino of Siena (private collection), Saint Francis(?) now in the Gallerie degli Uffizi, Florence, and the present statue.⁸ The stylistic similarities with the frieze are so clear that the attribution to Santi Buglioni of the three statues is no longer questioned. The unglazed heads and hands evince varying degrees of crispness: wrinkles in Saint Bernardino’s features, for example, seem to have been sketched with a stylus or smoothed with fingertips, while the textures of hair and eyebrows, and the taut skin stretched over powerful muscles appear as fresh as possible in *Saint John of Capistrano*. The face of this figure burns with superhuman intensity. Electrifying dynamism charges through the saint’s body into the upraised hand.

Modeled completely in the round, this dynamic figure of a powerful orator was fired in at least four sections (upper and lower torso, head, and hand; the proper left hand could be part of the lower torso). Except for some minor breaks, a few beads missing from the rosary, and a loss from the upper corner of the banner, all of which are consistent with its age, the sculpture is intact. Previously believed to represent John Duns Scotus, the figure is now accepted as a statue of Saint John of Capistrano (1386–1456), whose great reputation as a preacher was confirmed during his nearly four

decades of activity (1420–1456), which culminated in the defeat of the Turks at Belgrade in 1456. He died of plague three months later.

Canonized in 1690, the saint is often represented with one hand emphatically raised up in a rhetorical gesture and a banner in the other. Here, the banner features the first three Greek letters of Jesus's name, which likely refer to the devotion to the name of Jesus that was initiated by the saint.

The deep mauve hue of the garment might be a substitute for the grayish-brown of the true Franciscan habit, a color that possibly was not yet obtainable through the recipe of minerals used at the time.⁹ The unglazed head and hands bear traces of painted pigment. Their matte terracotta more realistically suggests the quality of human skin than a vitreous glaze ever could; its use here demonstrates a level of sophistication equal to that of the frieze in

Pistoia.¹⁰ The differentiation of treatment is a reminder that the Della Robbia and Buglioni modeled their sculptures in clay and then applied the colored glaze separately—a subtlety that was precisely articulated by Leonardo da Vinci in his comment about the sculptures being “painted.”

Full-size statues from the Della Robbia and Buglioni studios are very rare. Only a few are known, mostly still in the Tuscan churches and sanctuaries for which they were originally commissioned. Fewer still are in museums. Along with its stylistic link to Santi Buglioni’s masterpiece in Pistoia, this statue coincidentally carries an allusion to another work of art commissioned by Buonafede, which is also in LACMA’s collection: the huge (97 inches high), glazed terracotta altarpiece including the Adoration of the Shepherds by Benedetto and Santi Buglioni (fig. 1), which bears Buonafede’s coat of arms. ML



Fig. 1

Fig. 1 Benedetto Buglioni and Santi Buglioni,
The Buonafede Nativity, ca. 1520. Lead-glazed terra-
cotta, 97 × 71 × 6 in. (246.4 × 180.3 × 15.2 cm).
Los Angeles County Museum of Art, William
Randolph Hearst Collection (inv. no. 48.24.9)

Cima da Conegliano

(1459/60, Conegliano–1517/18,
Conegliano or Venice)

Madonna and Child in a Landscape,

ca. 1496–99

Oil on panel, $28\frac{3}{4} \times 23\frac{3}{8}$ in.
(73×59.5 cm)
Signed on marble parapet lower right,
IOANNE S BAPTISTA P

Gift of The Ahmanson Foundation
in memory of Robert H. Ahmanson
M.2008.9



Seated on a marble wall behind a rose-colored parapet inscribed with the artist's signature, the Madonna presents the naked Christ Child, who twists and turns on his mother's lap. The parapet, which was used in contemporary half-length portraits to establish the boundary of the painting, contributes to the strong sculptural presence of the figures, beautifully rendered through line, carefully modeled by light and shadow, and enhanced by the rich, warm primary colors. The warm light that bathes the figures and casts shadows in the foreground also pervades the bucolic landscape that stretches behind them to the distant mountains, repeating the colors of the Madonna's clothing and integrating the figures with the landscape.

Giovanni Battista, known as Cima da Conegliano, a reference to the city of his birth, was one of the leading painters of the early Renaissance in Venice, a city known for its sumptuous light and color. A painter of both large altarpieces and small paintings intended for private devotion, he is particularly known for his half-length images of the Madonna and Child. Cima was strongly influenced by paintings by Giovanni Bellini (ca. 1430–1516), who had transformed the static, hieratic paintings of the Byzantine Madonna and Child against a gold background into naturalistic images of a mother and child situated against either a cloth of honor or a distant landscape.³

LACMA's *Madonna and Child in a Landscape* is typical of Cima's naturalistic conception of the divine pair as earthly beings with whom the pious could personally identify during their devotions. The half-length format and fully rounded figures create a sense of proximity that strengthens the human connection. The worshipper would have easily identified with the active Christ Child, who stands naked on his mother's lap and turns toward her, gazing up into her downcast eyes. Only their halos identify them.

Intended to stimulate personal devotions, the work would have been placed in the bedroom of a home either on top of a small domestic altar or high on the wall, as in the upper-right quadrant of Vittore Carpaccio's large *Dream of Saint Ursula*, of 1495, from his Life of Saint Ursula series (Gallerie dell'Accademia, Venice, inv. no. 572).² In Carpaccio's

painting a candlestick, a situla (holy water bucket), and an aspergillum for sprinkling holy water are attached to the tabernacle frame, "devotional accessories" often mentioned in the context of paintings of the Madonna in Venetian inventories.³ Both candles and lamps not only illuminated the images but also enhanced the supplicant's experience. Although LACMA's frame is not original to the painting, it is contemporary with it and indicative of how the original functioned in relation to the painted image.

Fifteenth-century treatises on household management and manuals of comportment identified images of the Madonna and Child as especially appropriate for women and children. Private devotion in one's own home was encouraged. Worshippers were instructed to visualize the Madonna during prayer. Writers warned, however, against idolatry. The paintings were to stimulate inspiration rather than serve as substitutes for the figures they represented. In practice, however, worshippers often petitioned paintings or sculptures of the Madonna for help in bringing spiritual or other benefits. They believed, in fact, that the Madonna was somehow actually present in the image.⁴

Domestic images of the Madonna and Child—especially those representing the Madonna nursing the Christ Child or presenting him naked—were intended to emphasize Christ's humanity.⁵ It was only by assuming human form that Christ's eventual suffering and death on the cross were possible.⁶ Cima alludes to Christ's Crucifixion subtly through the melancholic expression of the Madonna, who casts her eyes down without responding to the beseeching expression of her son, indicating that she understands the events to come. The marble parapet that Cima, like Bellini, uses to separate the supplicant from the holy figures alludes to the stone on which the dead Christ was laid following the Crucifixion, as well as to the stone on which the church was founded.⁷

The landscape, which is reminiscent of the Venetian mainland near Cima's birthplace, Conegliano, in the foothills of the Alps, was carefully composed. Cima employed traditional Marian attributes and epithets that contribute to the iconographic reading of the painting,

which emphasizes the importance of the Madonna as both the instrument of the Incarnation and also intercessor. The hill to the right was a familiar reference to Heaven, and the walled town, a reference to the immaculate birth. Mary supports the Child with her proper right hand around his belly and her left hand beneath his foot. The line of her left forearm is, significantly, continued by the road winding up the hill past a small church. An image stressing the importance of the Madonna as intercessor would have been particularly significant for Venice. Founded on the Feast of the Annunciation in 421, the city claimed the Madonna as its patron saint.

Madonna and Child in a Landscape is one of at least nine versions of the famous composition painted by Cima or his workshop.⁸ Typical of the practice in workshops, the different versions repeat the central figure group using a template or drawing. The background in each painting,

although closely related in general composition, can be varied in actual definition and handling as in Cima's compositions of the Madonna and Child.⁹ In an unpublished dossier on the LACMA painting, Peter Humfrey considers LACMA's panel and the versions in the North Carolina Museum of Art, Raleigh, and the National Gallery, London (fig. 2), as by the painter's own hand. Humfrey further suggests that LACMA's painting is probably one of the earliest versions painted by the master himself, noting the integration of the figure with the background.¹⁰ In particular, he cites the way that the tree at the left echoes the form of the child standing on his mother's lap and the way the path leading up the hill in the distant right continues the line of the Madonna's proper left arm. The delicacy of the drawing and accomplished description of forms and light also point to the master's hand.¹¹ AW



Fig. 2

Fig. 2 Giovanni Battista Cima da Conegliano,
The Virgin and Child, ca. 1496–99. Oil on wood,
27 1/4 × 22 1/2 in. (69.2 × 57.2 cm). The National Gallery,
London (inv. no. NG300)


Adoring Angel, 1583–84

 Beeswax colored dark red with metal armature on wood base,
 21 $\frac{3}{4}$ × 6 $\frac{3}{8}$ × 6 $\frac{7}{8}$ in. (55.3 × 16.2 × 17.5 cm)

 Gift of The Ahmanson Foundation
 M.80.191

This *Adoring Angel* in wax, standing on its original wooden base, is undoubtedly one of the most precious statuettes conserved in the LACMA sculpture collection. Creating models in wax, usually beeswax, was common practice for sculptors, particularly during the Renaissance. This medium offers the advantages of being very malleable, which lends itself well to modeling, and of hardening quickly without firing, which with terracotta, for instance, leads to the risk of shrinkage and cracks. But wax is extremely fragile because of its sensitivity to heat and also to vibrations when it is used on a support and around an armature made of materials whose behavior and hardness differ from those of the wax. This explains why so few wax models survive. It is consequently extraordinary not only that this *Adoring Angel* has been preserved but also that it can be related to another wax model, a *Trumpeting Angel* acquired by the Cleveland Museum of Art in 1984 (inv. no. 1984.38), and that both artworks correspond to existent large-scale marble figures. Indeed, while the LACMA *Adoring Angel* was initially attributed to Jacopo Sansovino (1486–1570), Peter Fusco discovered that both models are preparatory studies made by Annibale Fontana for monumental statues that decorate the façade of the church of Santa Maria presso San Celso in Milan.

Coming from a family of Swiss origins, from Ticino, Fontana was the leading sculptor in Milan in the third quarter of the sixteenth century. His early activity was devoted mainly to medal making and engraving on rock crystal and hardstones. A few documented or signed medals in the collections of the Castello Sforzesco in Milan and the Accademia Carrara in Bergamo show that the artist worked for eminent patrons belonging to the political and intellectual circles of Milan. His rock crystal engravings were in great demand throughout Europe, as attested to by the seven plaques with biblical scenes engraved about 1570 for Albert V, duke of Bavaria (1550–1579), that were set in the ebony Albertine Casket (Residenz, Munich). Fontana's activity as a marble sculptor is first documented in 1570, when he was in Palermo. His presence in Sicily supports the hypothesis that he visited Rome, where he could see artworks by followers of Michelangelo, such as Guglielmo della Porta (1515–1577). Fontana returned to Milan in 1572 and from 1574 until his death worked at the service of what was then the major sculptural complex in the city, the Fabbrica of Santa Maria presso San Celso. All his known large-scale sculptures, reliefs, and statues were made for this church, both for the exterior and as internal decoration. Their quality shows a very skilled artist who necessarily had previous experience in these genres of which no example so far has been discovered.

The LACMA and Cleveland models are related to statues that compose the crowning of the façade of Santa Maria presso San Celso. Following a strictly symmetrical disposition, at the center stands the *Virgin of the Assumption*, flanked by two *Adoring Angels*, while slightly lower, above each extremity of the triangular pediment, are two *Trumpeting Angels*. These five statues were commissioned from Fontana in 1583, but while the *Virgin* was delivered by May 1584 and the *Trumpeting Angels* in 1587, the *Adoring Angels*, still unfinished when the artist died in November 1587, were not completed until 1590 by the sculptor Milano Vimercati (act. 1570–early 1600s).¹ The Cleveland model is a preparatory study for the *Trumpeting Angel* at the right, while the LACMA model corresponds to the *Adoring Angel* at the left.

The model of the *Adoring Angel* was created without, but taking into account, the presence of wings, which are actually in metal and attached to the back of the marble statue. The wax figure has lost the scroll intended to be held between the hands, as shown by the arms' particular gesture and by the still-preserved scrolls on the two monumental statues. Although these large-scale marbles are weathered and were completed by another artist, the LACMA *Adoring Angel* attests that they followed the small models prepared by Fontana. The highly finished wax, elaborated around a metal armature fixed to the wooden base and whose bent wires roughly prefigured the general pose, as evidenced by X-radiographs, is a wonderful example of Fontana's style. The muscular body, powerfully modeled especially at the level of the forearms and the left leg, is captured in an elegant movement, with one foot stepping forward and the other in back touching the base only with the tips of the toes. The drapery, masterfully arranged in deep elliptical folds, floats and swells around the body, to imitate the effect of wind in fabric at the top of the façade, achieving a very graceful effect.

Because of Fontana's success and fame, many of his inventions were used long after his death by goldsmiths active in Milan.² An early seventeenth-century reliquary in the treasury of Santa Maria presso San Celso is adorned with gilt-silver figures of the *Virgin of the Assumption* and two *Trumpeting Angels* based upon those in marble on the façade.³ And Susanna Zanuso has recently shown that the *Angels* modeled by sculptor Andrea Biffi (1580/81–1630/31) in 1617 and then cast in silver for the *Tronetto del Santissimo Sacramento*, now kept in the Museo del Duomo in Milan, share close similarities to LACMA's *Adoring Angel*.⁴ ALD



Triptych with the Enthroned Virgin between Saint Catherine of Alexandria and Saint Lucy (central panel);
Saint Francis, Saint John the Baptist, and the Archangel Gabriel (left wing);
Saint Bartholomew, Saint Dominic, and the Virgin Annunciate (right wing), ca. 1427–30

Tempera and gold on panel, overall (including pedestal): 25 3/4 × 21 3/4 in. (65.5 × 55.3 cm)

Gift of The Ahmanson Foundation
 AC1996.139.1a–b

A relatively recent addition to the corpus of the Sienese artist Giovanni di Paolo, the triptych has seldom been exhibited or published. Its attribution to Giovanni di Paolo, firmly established by Everett Fahy at the time of the 1991 auction in which it was purchased, has never been challenged.¹ The triptych is in overall good condition, its gold background in a particularly good state, and there are only minor losses in the paint surface. It is, furthermore, remarkably complete, having kept its base and even a small, apparently original, holder for a taper. The small, portable triptych was most likely intended for a private patron, the amount of gold used in the painting a mark of his wealth.

A prolific artist, particularly well represented in North American museums, Giovanni di Paolo was exposed to the great achievements of the Trecento Sienese painters. His paintings reflect a profound influence not only of that tradition but also of multiple sources, including those of Sassetta (ca. 1400–1450), Gentile da Fabriano (ca. 1370–1427), and Ambrogio Lorenzetti (ca. 1290–1348).

The traditional iconography of the triptych is centered on the image of the Virgin holding the Child. The Virgin is sitting on a throne without a back, grasping an animated Child holding a scroll. This central motif appears to derive from Ambrogio Lorenzetti's *Piccola Maestà* (ca. 1340; Pinacoteca Nazionale, Siena), a clear example of the later Sienese artist's admiration for the previous generation of local painters. The group is set atop steps covered in an "Anatolian" carpet, which strongly reinforces the composition's spatial depth. The slight motion of the Virgin, however, differs from Lorenzetti's model and may suggest, as pointed out by Frank Dabell, a response to the contemporary sculptures of Jacopo della Quercia (1374–1438) or Francesco da Valdambrino (ca. 1375–1435).² More hieratic are the figures of Saints Catherine and Lucy surrounding the Virgin and Child: dressed in sumptuous robes that almost conceal the symbols of their martyrdoms, both figures are also enhanced by elegant, almost extravagant, coiffures topped with crowns of flowers and peacocks' feathers' eyes. In those details, more than anywhere else in the triptych, Giovanni di Paolo reminds one of his activity as a miniature painter and of his own participation in the International Gothic style, known in Italian as *gotico fiorito*.

Accompanying the lateral figures of Saints Dominic and Francis—the founders of the two principal mendicant orders—are Saint John the Baptist and Saint Bartholomew, respectively, in addition to which other figures complete the composition. Two angels flank the central group. Furthermore, the two upper registers of the wings are occupied by Archangel Gabriel and the Virgin Annunciate. Of the image of God the Father, Dabell writes: "The remarkable figure of God the Father emerges from the whorl of his red robe in what is almost a perforation of the picture space. This is a minuscule part of the triptych, yet it displays how the slight dimensions of the figures accentuate the space around them, and how they fill it not by the area they cover but through their sensitive placement within the compositional framework."³ In addition, the image of God the Father iconographically and spiritually unites the various registers of the triptych: the Annunciation scene, the central group of the Virgin and Child, and the figures of the Man of Sorrows, or *Imago Pietatis*, flanked by the Virgin and Saint John on the base.

As noted by Dora Sallay, Giovanni di Paolo produced such triptychs during the 1460s, after which they fell out of fashion.⁴ While all scholars agree that the triptych belongs to the early production of the artist, various dates have been proposed ranging from the early 1420s to 1430.⁵ Sallay's proposition, based on comparisons with other works, of a date of about 1427–30 appears to be the most convincing.

A more exact date might eventually be provided by a study of the coats of arms on either side of the triptych's base. These may suggest that it had been commissioned to celebrate a marriage between two prominent Sienese families. Dabell was first to note the similarity of the coat of arms on the left—by convention, that of the man's family—with that of the Placidi, one of Siena's leading clans. This was confirmed by Sallay after the work was examined under magnification by the museum's Paintings Conservation Department. The other coat of arms, even though better preserved, has so far escaped an identification that might help to establish the marriage's date and, by extension, the triptych's as well. It is known that Giovanni di Paolo worked for the Placidi family, who commissioned the artist to paint an altarpiece for the basilica of San Domenico in 1439 or shortly earlier.⁶ It is not impossible that the relationship of the Placidi with the artist may have begun earlier with such commissions as this smaller and more private triptych. **JPM**

Ludovico Lombardo

(ca. 1509, Ferrara–ca. 1575, Rome)

Provenance
Exhibitions
References



Bust of Lucius Junius Brutus, ca. 1550
Bronze, 23 × 27 × 11 in.
(58.4 × 68.6 × 27.9 cm)

Gift of The Ahmanson Foundation
M.2005.60

This grand Renaissance bust is one of the rare works by Ludovico Lombardo, who was a member of a Venetian dynasty of sculptors, which included Antonio Lombardo (ca. 1458–1516) and his brother Tullio (ca. 1455–1532). The sculpture is one of three casts of the composition. The others are in the Musée du Louvre, Paris (inv. no. RF 727), and the collection of the prince of Liechtenstein (inv. no. SK 538); both of these retain their original decorative bronze socles. The Liechtenstein example is the only one that is signed—interestingly enough, in reverse.¹

Although Ludovico Lombardo's name had been proposed in connection with a related bust of Hadrian as early as 1907, the decisive argument for the attribution was made in 2003 by Antonia Boström, who published a series of letters related to the commission from Lorenzo di Piero Ridolfi (1503–1576) for busts of Lucius Junius Brutus, Hadrian, and Scipio Africanus by Lombardo.² The Ridolfi were a notable Florentine family temporarily in exile in Rome as sworn enemies of the Medici; nevertheless, by 1542 Lorenzo di Piero Ridolfi returned to Florence, where he was elected senator.

The sculpture was likely inspired by an ancient Roman bronze bust now in the Capitoline Museum in Rome (inv. no. S1183), which is traditionally believed to represent the founder of the Roman Republic, Lucius Junius Brutus (and not Marcus Junius Brutus, who participated in the assassination of Julius Caesar a few centuries later).³ As recounted by Livy (*Ab urbe condita*), Lucius Junius Brutus overthrew the odious and corrupt Etruscan Tarquin monarchy that ruled Rome when he led the revolt against the Tarquin dictator Lucius Tarquinius Superbus (Tarquin the Proud), who had risen to power by murdering his wife and then marrying the king's daughter. Tarquin then killed his new father-in-law and assumed the throne. Not to be outdone in despicable behavior, Tarquin's son Sextus raped Lucretia, one of Brutus's married kin. Lucretia committed suicide by stabbing herself to death before the eyes of her husband, her brother, and Brutus. Brutus seized the dagger and swore to avenge her death and obliterate the monarchy, which he did.⁴ Brutus and Lucretia's husband, Collatinus, were elected coconsuls of the first republic of Rome in 509 B.C. The story was retold more than two thousand years later by Voltaire in his play *Brutus*, which would become a touchstone for the French Revolution.⁵

If the subject of the bronze bust can be imagined as Brutus, its austere introspective quality, however, might owe less to Brutus's actions as a republican hero than it does to the most challenging episode of his life: the decision to execute his own two sons, who had become implicated in a

plot to restore the Tarquin line. Their crime was treason, and Brutus, strictly administering the penalty under the law, showed them no mercy. He witnessed their deaths himself. The bust thus conveys the subtlety of its creator, Ludovico Lombardo, whose reticent classicism derived from a Venetian heritage.

The son of the sculptor Antonio Lombardo the Younger, who was a nephew of Tullio, Ludovico Lombardo was born in Ferrara but was active in Rome (where he was commissioned to cast the throne of Pope Paul III) and, especially, in Recanati, where, with his two brothers, he modeled and cast the magnificent central bronze doors for the Santa Casa di Loreto (payments for which date from 1568 to 1576).⁶ He negotiated a sale of ancient sculptures from the collection of the painter Lorenzo Lotto (ca. 1480–1556/57).⁷ Other bronze busts by him that were inspired by ancient Roman portraits are the bust of Hadrian in the National Gallery of Art, Washington, DC (inv. no. 1945.16.1); additional casts in the Museo Archeologico, Venice, and the Bayerisches Nationalmuseum, Munich), and as Boström suggests, also a bust of Scipio Africanus (Museo Nazionale Romano, Rome) and two heads of Scipio (both in the Museo Nazionale del Bargello, Florence, inv. nos. 125, 137).⁸

Our sculpture once belonged to Count Wilhelm Pourtalès. In nineteenth-century Berlin, he assembled one of the most important collections of Italian Renaissance bronzes of modern times. His taste and his collection served as inspirations for the collection formed by Wilhelm von Bode for the Kaiser-Friedrich-Museum. Bode praised Pourtalès as one of the finest collectors of his day. The Los Angeles bust (still on the distinctive bronze socle often associated with other busts by Ludovico Lombardo) can easily be identified in photographs of Bode's groundbreaking exhibition of medieval and Renaissance art shown in Berlin in 1898,⁹ but the collection was moved by Pourtalès's son to Saint Petersburg during his tenure as ambassador to Russia (1907–14). Much of the collection was feared lost when the embassy was attacked in World War I, but the sculpture somehow had come to be part of the "Collection Botkin," presumably that of Mikhail Botkin. Although many of Botkin's treasures were nationalized in the wake of the Bolshevik Revolution, several had been sold earlier, such as a maiolica charger (sold in 1912), now in the National Gallery of Art, Washington, DC (inv. no. 1942.9.335).

The sculpture reappeared in Paris, where it was bought from one "Koeningsberg" (or "Konningsberg") on 6 September 1924 by Wildenstein & Co. The bust remained with Wildenstein for eighty years until the Los Angeles County Museum of Art bought it.¹⁰ **ML**

Master of the Fiesole Epiphany

(act. 1450–1500, Italy)

Christ on the Cross with Saints Vincent Ferrer, John the Baptist, Mark, and Antoninus, ca. 1480–88
Tempera and oil(?) on panel,
72 $\frac{3}{4}$ × 79 $\frac{3}{4}$ in. (184.8 × 202.6 cm)
Inscribed on the book held by Saint Vincent Ferrer:
TI[M]ETE DEV M QVIA VENIT HORA IVDITI J EIVS⁹
Inscribed on the scroll held by John the Baptist:
ECCE AGNVS DEI ECCE QVI...¹⁰

Gift of The Ahmanson Foundation
M.91.242



Rather than the traditional image of the crucified Christ, this brilliant altarpiece represents the *Volto Santo di Lucca* (Holy Face of Lucca), a large wooden sculpture of the living Christ on the cross, which has drawn pilgrims to the cathedral of Lucca since 780.³ According to tradition, the actual *Volto Santo* was carved by Nicodemus, a Pharisee who had defended Jesus and helped to remove his body from the cross and prepare it for burial. After meditating at length on the image, Nicodemus was inspired to sculpt the body of Christ as he remembered him on the cross, and while he slept, angels carved the head. The *Volto Santo* is said to have been discovered in a cave in the Holy Land in the late eighth century and miraculously transported to the harbor of Luni on a boat that sailed without a crew.⁴ In 780 the oversize wooden sculpture was placed in the cathedral of Lucca, where it was venerated by the Cloth Makers' Guild and dressed in a richly lined ankle-length tunic (*cobrarium*) and imperial crown, similar to how it appears in LACMA's altarpiece.

Giorgio Vasari (1511–1574) was the first to mention the painting in 1568 in reference to the Florentine painter Cosimo Rosselli (1439–1507) and an altarpiece in the chapel of the Silk Weavers' Guild in the church of San Marco at Florence, describing "a panel with the Holy Cross in the middle and, at the sides, Saint Mark, Saint John the Evangelist, Saint Antoninus, archbishop of Florence, and other figures."⁵ It is not known, however, if the guild or an individual associated with it commissioned the altarpiece, the iconography of which closely relates not only to the church but also to the guild and its origins in Lucca. Lucca had been a vibrant center of silk manufacture prior to its conquest by Florence in the early fourteenth century and the imposition of repressive laws, which caused the weavers to move to Florence. Since 5 August 1427, the Silk Weavers' Guild had been responsible for the care of San Marco. The headquarters of the brotherhood of silk weavers, a craft or artisan confraternity controlled by the guild, was at the convent of San Marco.⁶

The four saints who flank the *Volto Santo* are specific to the Dominican church of San Marco and relate to the theme of repentance.⁷ At the far left is Saint Vincent Ferrer (1350–1419), the popular Dominican friar known for his missionary work and for his sermons that urged contrition and penitence. Kneeling in front of him is Saint John the Baptist, not as Vasari said, John the Evangelist.⁸ John the Baptist, the last of the Old Testament prophets and the first to recognize Jesus as the Christ, is the patron saint of Florence. To the right of the *Volto Santo*, Saint Mark, the patron of the church of San Marco, accompanied by his lion, kneels with a pen in one hand and a book in the other,

traditional references to his role as one of the four evangelists. Behind him stands Saint Antoninus (1389–1459), the Dominican prior of the church of San Marco and later archbishop of Florence.⁹ Rather than wear the robes of his ecclesiastical office, however, like Saint Vincent Ferrer, he is dressed, as he preferred, in the black and white robes of the Dominican order.¹⁰

Vasari's attribution to Rosselli was maintained until 1989. At that time, Anna Padoa Rizzo reattributed the painting to the Master of the Fiesole Epiphany,¹¹ the sobriquet given by Everett Fahy to the anonymous artist to whom he attributed a group of works stylistically related to *The Adoration of the Magi with Saints Paul, Francis, and John the Baptist* in the church of San Francesco, Fiesole.¹² Fahy suggested that the Master of the Fiesole Epiphany was possibly Filippo di Giuliano (1447/49–1503), a contemporary of Ghirlandaio and a workshop companion of Jacopo del Sellajo (1441–1493), although he noted that no documented work by di Giuliano was known.¹³ In 1994, however, Susan Caroselli rejected the identification of the Master of Fiesole as Filippo di Giuliano and suggested, instead, that he was Gherardo di Giovanni del Fora (1445–1497), who is sometimes called a follower of Ghirlandaio.¹⁴ In addition to being a gifted miniaturist, Gherardo painted large-scale works, many of which have been erroneously attributed to Cosimo Rosselli. Caroselli sees in the "brilliant color, decorative compositional arrangement and horror vacui" of the Los Angeles altarpiece the hallmarks of a manuscript illuminator.¹⁵ She notes that the extensive landscape and the "trees and distinctive strip of minutely observed plants in the foreground [of LACMA's altarpiece] are identical to those elements in Gherardo's *Triumph of Chastity* in the Galleria Sabauda, Turin, and in the *Virgin Adoring the Child* (formerly the Hertz collection, now the Galleria Nazionale, Rome)."¹⁶ In further support of her attribution, Caroselli notes that the tax rolls of 1480 reveal that Gherardo and his brother Monte lived in a house on the Piazza San Marco and that Vasari mentioned that Gherardo painted a lunette over an altar in San Marco.¹⁷

In 2001 Fahy identified five panels formerly in the Este collection, now in the Kunsthistorisches Museum, Vienna, as having originally formed the predella of LACMA's altarpiece.¹⁸ The five panels, plus a missing sixth panel and possible seventh, would have stretched beneath the LACMA painting and extended under the flanking classical columns of a large tabernacle frame.¹⁹ Three of the five extant panels depict scenes from the lives of Saints John the Baptist, Mark, and Antoninus.²⁰ The other two panels depict scenes related to the discovery and transport of the *Volto Santo* (figs. 3, 4).²¹

In his 2001 article concerning the attribution of the five predella panels, Fahy reasserted his identification of the Master of the Fiesole Epiphany as Filippo di Giuliano. He also proposed an earlier dating than previously concluded, as dated works by the Master of the Fiesole Epiphany from 1488 and 1493 are lesser in quality than this altarpiece. A date in the early 1480s for the picture and the predella panels is more appropriate as, he argues, “the flesh is taut and the drapery falls in clearly defined, billowing folds.”²²

According to documents, the Silk Weavers’ altar was located on the west side of the *tramezzo*, or rood screen, which had been erected in the 1430s when Michelozzo remodeled the church of San Marco for Cosimo de’ Medici.²³ It was there that the altarpiece originally stood.²⁴ The one-story *tramezzo* divided the nave and separated the male worshippers from the women: the men stood next to the chancel, and the women, who were provided with seats, were next to the main entrance to the church, and, as such, the *Volto Santo* would have been immediately visible to any worshippers entering the church. When the church was renovated in 1563–65 and the *tramezzo* was removed, the altar was moved to the wall of the nave, where Vasari reported seeing it, in 1568.²⁵ Caroselli speculates that the placement of the altar halfway down the nave was consciously intended to reflect the location of the actual *Volto Santo* in the newly constructed freestanding tabernacle by Matteo Civitali in Lucca Cathedral, as well as the church of the Holy Sepulchre in Jerusalem.²⁶

LACMA’s painting was probably removed from San Marco about 1582, when the renovation of the nave began. In 1594 *Heraclius Carrying the Cross to Jerusalem* by Ludovico Cardi, known as Ludovico Cigoli (1559–1613), was placed on the altar, where it remains today,²⁷ and the *Volto Santo* altarpiece by the Master of the Fiesole Epiphany remained with the guild. In 1684 Ferdinando Leopoldo del Migliore noted that the panel by Cosimo Rosselli could be seen in the guild’s rooms near Santa Maria Nuova. In 1736 Sebastiano Loddi reported that it was still there.²⁸ The altarpiece was possibly sold by the confraternity or taken when Italian religious organizations and monasteries were suppressed and dissolved, between 1805 and 1808, and again in 1811 and 1812, and many paintings ended up in England. It is perhaps more likely, however, that the altarpiece was acquired in Florence by William Young Ottley following the French invasion of Italy in 1796. Ottley was in Italy from 1791 to late 1798. J. S. Sartain, who was employed by Ottley from 1823 to 1825 to engrave the plates for his book *Early Florentine Schools*, reported that most of the “old Pre-Raphaelite” pictures “were taken from churches during the occupation by the French soldiery, and but for Mr. Ottley’s intervention might have been destroyed.”²⁹ LACMA’s altarpiece may have been among the collection of “26 capital pictures, purchased at Rome in Dec. 1798 . . . brought to England [by Ottley] in March 1799,” and to be sold by private contract according to an advertisement noted by J. A. Geer.³⁰ AW



Fig. 3



Fig. 4

Fig. 3 Master of the Fiesole Epiphany, *The Volto Santo Arriving at Luni*, ca. 1470. Oil on wood, 4 3/4 x 13 3/8 in. (12 x 34 cm). Kunsthistorisches Museum, Vienna, Gemäldegalerie (inv. no. GG6708)

Fig. 4 Master of the Fiesole Epiphany, *The Miracle of 1334*, ca. 1470. Oil on wood, 4 3/4 x 13 3/8 in. (12 x 34 cm). Kunsthistorisches Museum, Vienna, Gemäldegalerie (inv. no. GG6708)

Gherardo Starnina

(ca. 1360–before 1413, Florence)

Provenance
Exhibitions
References
Technical report

Saint Stephen and Saint Bruno(?),

ca. 1404–7

Tempera and gold on panel,
5¾ × 16½ in. (14.6 × 41.3 cm)

Gift of The Ahmanson Foundation
AC1996.137.1



The panel was purchased in 1996 to be reunited with a painting given to the museum by Ernest L. Tross in 1947 (*A Bishop Saint and Saint Lawrence*, ca. 1404–7, inv. no. 47.23). Both works were part of a predella surrounding a central panel that represented the dead Christ supported by an angel and flanked by the Virgin and an angel.¹ That panel, formerly with the Pardo Gallery, Paris, is in a private collection in Italy. The earlier story of the panels is unknown; they were reputedly in the Barbieri collection in Florence. Their iconography may, however, point to their original location. Both paintings feature a Carthusian monk, paired in one case with an unidentified bishop saint, which Cornelia Syre has hypothesized is Saint Hugh of Lincoln or Saint Hugh of Grenoble (both Carthusian monks), and in the case of the present work, with Saint Lawrence. The presence of Carthusian monks certainly points to a Carthusian church or convent. The presence of Saint Lawrence may more precisely refer to the Charterhouse of Florence, which was dedicated to the saint himself. It is known that Gherardo Starnina worked for that charterhouse, for which he executed both the celebrated Acciaiuoli Altarpiece (now dismembered), as well as a *Coronation of the Virgin* and a *Madonna with Two Saints*, which, according to Giorgio Vasari,²

were located in the same chapel. Both works have been untraced since the seventeenth century. It is, however, plausible that the Los Angeles panels belonged to a predella for one of these works, or, if not, to another—not yet recorded—work in the charterhouse.

Starnina, whose life's most salient fact is his relationship with Spain, where he resided for five years around 1395 and again in 1398, has now been almost unanimously identified with the artist formerly known as the Master of the Bambino Vispo, once considered a Spanish pupil of his. His work has been reconstructed largely by fusing Starnina's secure works with those formerly attributed to the Master of the Bambino Vispo and by reattributing to him other works given to Agnolo Gaddi (ca. 1350–1396). Once Starnina was reestablished as a major figure, it is less surprising to consider a drawing attributed to Pisanello, now part of a volume at the Biblioteca Ambrosiana, Milan, which features figures copied from Starnina—notably the Saint Lawrence in the right part of the predella. Although the attribution of the drawing is not universally accepted, the sheet proves nonetheless the importance given to Starnina's painting and, notably, to the painting to which this fragment once belonged. JPM

Titian (Tiziano Vecellio)
(ca. 1489–1576, Venice)

Provenance
References
Technical report



Portrait of Giacomo di Andrea Dolfin,
ca. 1531
Oil on canvas, 41 1/4 × 35 3/4 in.
(104.9 × 90.9 cm)
Inscribed on letter: *Al Cl... mo Giacomo delfin / M... co D... Prvi / a Vrcinovi (or Venezia)*

Gift of The Ahmanson Foundation
M.81.24

In spite of its imposing presence and illustrious provenance, this portrait has remained relatively unknown and has never been exhibited outside the museum. Charles Hope, in his publication of the painting in *Apollo*, established the identity of the sitter, who holds a letter addressed to him.¹ Philip Conisbee, in 1991, deciphered with more precision the partly legible inscription, which appears to refer to the sitter as *provveditore* at Orzinuovi (Orci Novi, near Brescia), a position he held in 1531–32, thus also confirming the date ascribed to the painting.²

It is believed that Titian painted more than one hundred portraits.³ Better known are his more official ones done for ruling families, such as the Gonzagas or the Hapsburgs. Indeed, given the considerable demand for his work, Titian would eventually be executing portraits only for his wealthiest and most powerful clients. Titian's portraits were, nonetheless, considered among his finest works. Titian's friend the poet Pietro Aretino commented on them, even drawing parallels between Titian's portraits and his own poetry.⁴ Aretino's comments were echoed by successive art theorists of later generations: Lodovico Dolce (1557) and Giorgio Vasari (1550 and 1568) both commented on Titian's portraits, Vasari mentioning Michelangelo's admiration for them as the ultimate praise and rephrasing Lodovico Dolce's statement that Titian had made an "infinite number of the most beautiful portraits from nature not only of all the Christian princes, but also of all the great people who live in our times."⁵

Giacomo di Andrea Dolfin (ca. 1469–1545) was a successful member of the prominent Venetian Dolfin (also called Delfini) family. Over the centuries the family included numerous cardinals, bishops, admirals, and politicians. Dolfin devoted his life to various positions within the Venetian Republic's administration.⁶ Represented wearing the burgundy-colored robes of the Venetian magistrates, Dolfin projects a domineering image somewhat disproportionate with the routine responsibilities of his career. Used to representing the mighty, Titian imbued his more modest subject with the *grandezza* of a ruler.

Vasari traveled to Venice in 1566 and visited a few private collections, including that of the sculptor Danese Cattaneo (ca. 1512–1572), where he saw a painting described as "un ritratto di man di Tiziano, d'un gentiluomo da ca' Delfini" (a portrait by the hand of Titian, of a gentleman of the Delfini family).⁷ There is little doubt that this is the Los Angeles portrait. Charles Hope opines that the painting may have changed hands promptly after Dolfin's death, as Dolfin died without any known heir (his own son had been killed in 1529). By a curious coincidence, the next mention of the painting is in the collection of another sculptor, Antonio Canova (1757–1822), appearing in his inventory after death.⁸

There is an old copy of the painting at the Norton Simon Museum, Pasadena. Formerly owned by Duveen and published by Wilhelm Suida,⁹ it features a cloth hanging behind the figure of Dolfin. The same cloth was included in the Los Angeles portrait but proved to be a later addition and was removed. **JPM**

Giorgio Vasari

(1511, Arezzo–1574, Florence)

Provenance
Exhibitions
References
Technical report



Holy Family with Saint Francis, 1542
Oil on canvas, 72½ × 49¼ in.
(184.2 × 125.1 cm)

Gift of The Ahmanson Foundation
M.87.87

Since its acquisition in 1987, Giorgio Vasari's *Holy Family with Saint Francis* has been identified as one of the few works done during Vasari's brief stay in Venice and fully described in his account books.¹ It was painted for the Florentine banker Francesco Leoni, with whom he had previously been corresponding on artistic subjects, and was probably displayed in Leoni's private chapel in Venice. Its subsequent history remains undocumented.²

Vasari's visit to Venice took place at a time when the artist, trained in Florence among the likes of Rosso Fiorentino (1495–1540) and Pontormo (1494–1557), had already garnered considerable fame. Vasari's familiarity not only with Florentine painting but also with the works of Raphael (1483–1520) and Michelangelo (1475–1564) had resulted in his adoption of a solid and eclectic manner particularly well suited to majestic decorations, such as the ones he provided later in life for the Palazzo Vecchio in Florence.

A staunch defender of Florentine art, and of *disegno* (Florence) over *colore* (Venice)—a polarity he stressed in his own art historical writings—Vasari did not arrive in Venice with the humility that often defined foreign artists in a city where they had flocked to see the achievements of the Venetian painters. One of the reasons for his journey was to answer a call from Pietro Aretino—born, like Vasari, in Arezzo—to provide set designs for one of his plays. Staying with his friend the Florentine Francesco Leoni was another

affirmation of his Florentine identity. Able, indeed eager, in other cities to absorb local traditions, Vasari, respectful as he was of what he saw, did not come back from Venice with a desire to adopt the coloristic effects of Giorgione (ca. 1477/78–1510) or Titian (1488–1576). In LACMA's *Holy Family*, the only, and discreet, concession to Venetian taste, as pointed out by Philip Conisbee, is the background landscape,³ reminiscent of Domenico Campagnola (1500–1564).

Holy Family with Saint Francis hung in Leoni's palazzo almost as a manifesto of the Florentine eclecticism practiced by Vasari. Florentine in its clarity, the composition derives nonetheless from Raphael's *Holy Family of Francis I* (1518), a painting Vasari must have known from old copies, as it had been in France since its completion.⁴ The monumental figures, the strong composition, the decorative motifs of the clasp on the Virgin's shoulder and on the crib, and classical architectural fragments evoke beyond Raphael the works of his pupil Giulio Romano, whose spectacular illusionistic frescoes at the Palazzo Te in Mantua, completed in 1535, were still a novelty when Vasari saw them on his way to Venice.

There are no known secondary versions or copies of the painting. However, Vasari reused its central motif of the Virgin and Child in at least two smaller devotional pictures.⁵ JPM

**Paolo Veronese
(Paolo Caliari)**
(1528, Verona–1588, Venice)

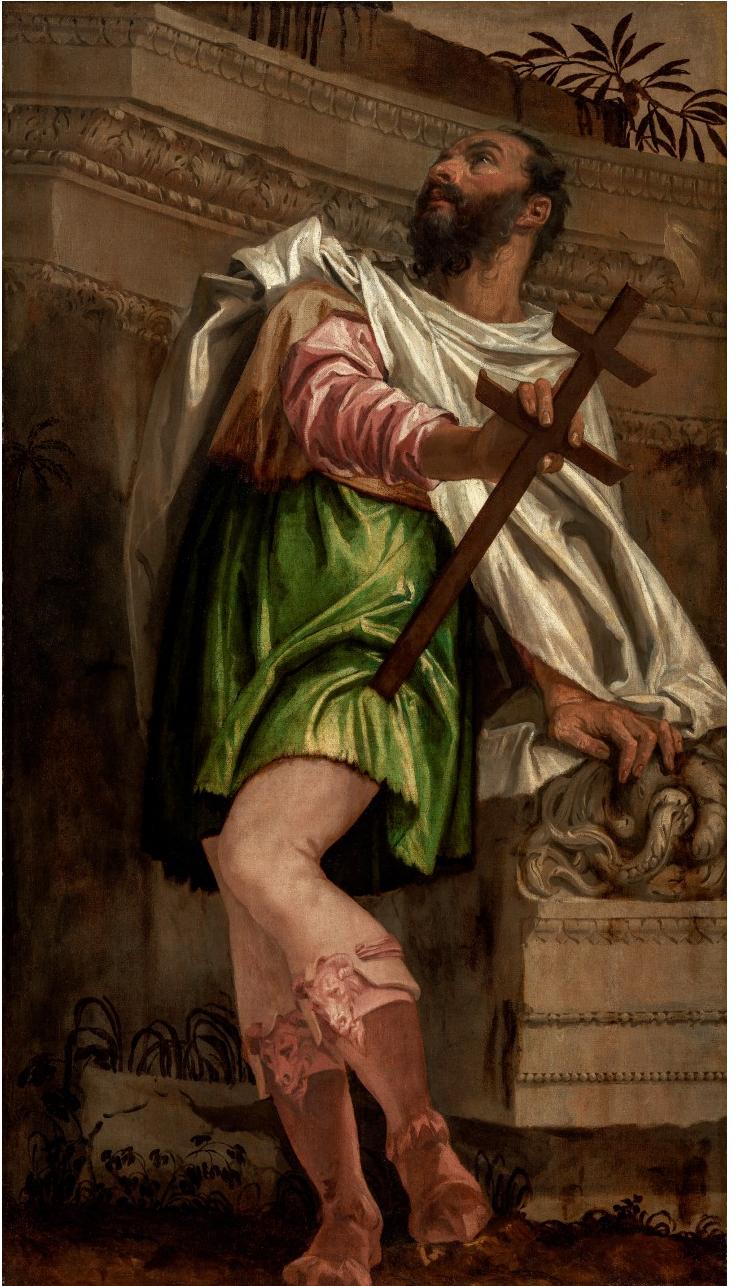
Provenance
Exhibitions
References
Technical report



*Allegory of Navigation
with an Astrolabe*, ca. 1555–60
Oil on canvas, 80 × 44½ in.
(203.2 × 112.7 cm)

Gift of The Ahmanson Foundation
M.74.99.1-2

*Allegory of Navigation
with a Cross-Staff*, ca. 1555–60
Oil on canvas, 80½ × 46 in.
(204.5 × 116.8 cm)



Acquired by The Ahmanson Foundation shortly after their reappearance in a 1973 sale, the two paintings have immediately been recognized as important landmarks in Paolo Veronese's career. At the time of their acquisition, Veronese studies were reaching a peak, notably through the research of Terisio Pignatti (culminating in his publication of Veronese's catalogue raisonné in 1976).¹ Their inclusion in LACMA's own exhibition *The Golden Age of Venetian Painting* in 1979 gave the works greater visibility.² Ever since, they have been the subject of many interpretations and critical commentaries.

All writers consider the paintings to be autograph, but their subjects, dates, and provenance have not met with the same degree of unanimity. Their case is made particularly vexing because of the lack of early documents. Furthermore, it is complicated by the existence of copies, which, informative as they can be, can also be misleading.

Both paintings share common compositional devices: the large single figures are set against backgrounds of architectural ruins, each revealing enough sky to confer depth to the images. If the works are hung next to each other, these ruins describe an arc, which could be either continuous or serve to set off a central image. Both figures rest on large antique pieces, a Corinthian capital in one case, an elaborate fragment of a frieze in the other. The most revealing features are, however, the objects they hold: the younger-looking figure is holding what appears at first to be a Byzantine cross but is, in fact, a cross-staff—in Italian called a *balestriglia*—while the older figure holds an astrolabe. The cross-staff was an instrument commonly used in fifteenth-century navigation to measure latitude. The better-known astrolabe was, before the invention of the sextant, essential in establishing the position of the stars. Given Venice's prominence in the Mediterranean and the military and commercial importance of its fleet, allegories of navigation would thus be suitable subjects for an important Venetian public building.

Dated about 1555–60, the paintings would coincide with a period of heightened activity on Veronese's part in the decoration of public monuments. One of Veronese's first Venetian commissions had been to work on the ceilings of the rooms in the Palazzo Ducale where the Council of the Ten held its meetings.³ The success of the commission, combined with the positive reaction to his works for churches, led him to be asked to participate in the decoration of the reading room of the newly completed library of the church of San Marco, the Biblioteca Marciana, designed by Jacopo Sansovino. Veronese's ceiling roundels representing allegories of Music, of Geometry and Arithmetic, and of Honor were received with praise. It has often been argued that the Los Angeles paintings belonged to a decorative scheme for the same library. Shortly after the completion of the roundels on the ceiling of the reading room, it was decided to decorate the walls of the room itself. It would have been quite logical to ask Veronese, after his success there, to provide paintings for the room. According to W. R. Rearick,⁴ Veronese would have provided four paintings and planned a fifth one (for which there is a drawing at Windsor Castle). In addition, another painting, of Prometheus (still in situ at the Biblioteca Nazionale Marciana, Venice),⁵ was commissioned from Giuseppe Porta Salviati (early 1520s–ca. 1575) to complete the group. There is, unfortunately, no written or visual record of this commission, which, in any case, was replaced in 1591 with a series of philosophers.

If it cannot be established that LACMA's Veroneses originated at the Biblioteca Marciana, it is now the consensus that they once belonged to a larger group, of at least four paintings, of which there are copies in the Museum at Chartres.⁶ The two additional pictures are of a male figure wearing an "Oriental" costume holding an armillary sphere and of a female figure representing Sculpture. The latter composition surfaced in two versions within a few weeks of each other in 1993.⁷ Finally, two original paintings from the same series—therefore pendants of the Los Angeles

pictures—were identified in 2014 by Cristina Moro among the works of art in the Villa San Remigio a Pallanza (figs. 5, 6).⁸ Unfortunately, the provenance of the paintings there does not go back earlier than the nineteenth century, leaving the question of the paintings' original destination still open. More questions can be asked about the nature of an iconographic program that includes three figures dealing with navigation together with a single, female, figure representing one of the arts. One could certainly wonder if the series is, indeed, complete and if other paintings were either executed or intended. Xavier Salomon reminds us justly of the importance of Daniele Barbaro (1514–1570), architect, humanist, and translator and commentator of Vitruvius, as well as a friend of Veronese, who executed his portrait in 1556, the year Barbaro published his treatise on Vitruvius (a date close to Veronese's Los Angeles allegories).⁹ In his treatise Barbaro mentioned “those necessary Arts that serve with dignity and grandeur for the commodity and use of mortals, such as the Art of Going across the Sea, called Navigation, the Military Art, the Art of Building, Medicine, Agriculture, Hunting, Painting and Sculpture, and other similar ones.”¹⁰ This explains the juxtaposition of the allegory of Sculpture to those of the Arts of Navigation and places the Los Angeles paintings, if not in their physical and historical context, at least in their intellectual one. **JPM**



Fig. 5



Fig. 6

Fig. 5 Paolo Caliari (called Veronese), *Allegory of Sculpture*, ca. 1557. Oil on canvas, $80\frac{7}{8} \times 44\frac{7}{8}$ in. (205.4 × 114 cm). La Venaria Reale (inv. no. 40296)

Fig. 6 Paolo Caliari (called Veronese), *Allegory Figure of a Man Holding an Armillary Sphere*, ca. 1557. Oil on canvas, $80\frac{1}{16} \times 44\frac{15}{16}$ in. (205 × 114.2 cm). La Venaria Reale (inv. no. 40297)

Scene of Judgment, from a cassone panel,
Shooting at Father's Corpse, ca. 1462
 Tempera on panel, 20½ × 27½ in.
 (52.1 × 69.9 cm)

Gift of Howard Ahmanson, Jr.
 M.81.259.1



The painting forms the left part of a larger composition, which in all likelihood is a panel intended for a cassone (chest), a piece of furniture usually offered in pairs as wedding or betrothal gifts. The right part of the panel has survived and is today in a Florentine collection.¹ It is not known when the panel was cut in two parts.

The rare subject of Marco Zoppo's panel was first identified by Wolfgang Stechow as a story from the Babylonian Talmud, in which "Rabbi Bnaha discovered the legitimate son among the ten sons of a deceased man by ordering the claimants to knock on the grave until the corpse arose. The rabbi awarded the inheritance to the one son who refused to disturb his father's rest."² Over the years other versions of the story included more dramatic—indeed gruesome—elements, such as the one represented in Zoppo's cassone: rather than knocking at the father's grave, the sons are asked instead to shoot an arrow at his exhumed

body (illustrated in the Florentine half of the panel). In both versions the story mirrors closely that of the Judgment of Solomon, and indeed in "Christian" versions of the subject (and probably in Zoppo's painting as well), the figure of the rabbi is replaced by that of a crowned king, presumably Solomon himself. Stechow mentions nonetheless illustrations of the original Talmudic versions in fourteenth- and fifteenth-century illuminated Bibles.³

The early provenance of the painting is unknown. In an unpublished article, Lilian Armstrong has suggested that it could have been part of one of the four cassoni commissioned from Zoppo by Barbara of Brandenburg, marchioness of Mantua, on the occasion of her son Federico Gonzaga's betrothal to Margaret of Bavaria, a marriage the young man did not look forward to with anticipation and for whom the history depicted on the cassone's panel would have provided an image of filial respect.⁴ JPM

1 Bartolomeo ([back to entry](#))

- 1 Crowe and Cavalcaselle 1864–66, vol. 3 (1866), p. 473.
- 2 Longhi 1926, p. 281, and Berenson 1938, vol. 1, p. 162, no. 4.
- 3 Borgo 1976, pp. 78–82.
- 4 Fahy 1969, pp. 148–49.
- 5 Stephany 1987, pp. 218–32.
- 6 For instance, in 1452 by Benozzo Gozzoli in the church of San Francesco in Montefalco.
- 7 Stephany 1987, p. 220.
- 8 Conisbee, Levkoff, and Rand 1991, p. 29.

2 Bellini ([back to entry](#))

- 1 Boskovits 1985, p. 125.
- 2 Christiansen 1987, p. 176. More specifically, the painting seems to depend even more closely on a version of the subject in the Museum of Fine Art of Armenia in Yerevan, for which see Androssov 1983, and Detroit–Fort Worth 1985–86, pp. 176–77. The sculpture was severely damaged in recent wars and is now broken in several pieces.
- 3 Letter to the museum, 27 November 1985 (Bellini object file, Department of European Painting and Sculpture, LACMA).
- 4 Letter to the museum, 24 February 1986 (Bellini object file, Department of European Painting and Sculpture, LACMA).
- 5 Letter to the museum, 20 November 1986 (Bellini object file, Department of European Painting and Sculpture, LACMA).
- 6 See for instance Jacopo Bellini's *Madonna and Child*, The Metropolitan Museum of Art, New York, inv. no. 59.187.
- 7 Rome 2008–9, no. 1.
- 8 Eisler 1989.

3 Buglioni ([back to entry](#))

- 1 The importance of Luca's innovation is summarized by Anne Bouquillon, "Terra, vivi per me cara e gradita," in Bouquillon, Bormand, and Zucchiatti 2011, pp. 24–27. The relative absence of impurities (and how that quality was obtained) and a higher proportion of calcium in the clay allowed a lower temperature for firing that in turn favored a kind of intermediary "glassy layer" (zone vitreouse), which was perfectly suited to the melting glaze. The clay had to be sufficiently malleable to form the sculptures, but strong enough for the artist to dispense with armatures (Bouquillon, Bormand, and Zucchiatti 2011, p. 33).
- 2 Marco Collareta, in Fiesole 1998, p. 6. Leonardo was referring to glazed terracotta reliefs: "Hanno trovato un modo di condurre ogni grand'opera in pittura sopra terracotta dipinta di vetro" (*Trattato della pittura*, in *The Literary Works*, ed. J. P. Richter [London, 1970], vol. 1, p. 93, cited by Collareta, p. 6 n. 21).

- 3 Vasari 1878–85, vol. 3 (1878), p. 375.
- 4 Vasari 1878–85, vol. 3 (1878), p. 376.

5 See for example Giovanni Capocchi, in Pistoia 2015–16, p. 25; Fiamma Domestici, in Fiesole 1998, p. 337.

6 Domestici in Fiesole 1998, p. 337.

7 Luchinat 1980, pp. 25–26, color ill. opp. p. 32. The design was conceived in the 1530s, but the pavement was not executed until 1549–54; the inlay was done in tones of reddish-tan and white. It is like a carpet executed in terracotta, or a very large-scale, flat version of a Saint-Porchaire ceramic.

8 For the frieze and its patron, see Maria Cristina Masdea, "I Protagonisti," in Pistoia 2015–16, pp. 29–30; Gurrieri and Amendola 1982, with previous bibliography.

9 All are illustrated in Boston–Washington 2016–17, figs. 43–45.

10 Bouquillon, Bormand, and Zucchiatti 2011, p. 41, gives the basic recipe for violet, which could be adjusted to tend toward blue or brownish-red. Abigail Hykin, "Materials and Techniques," in Boston–Washington 2016–17, pp. 129–43, provides a fine summary of the technical achievements.

11 It is a pleasure to acknowledge here Patricia Wengraf, Shelley Zuraw, and Michael Shamansky for their participation and support in the study of the Della Robbia dynasty and the frieze at Pistoia.

4 Cima ([back to entry](#))

1 The naturalism of Christ, which was introduced by the Franciscans and contrasts with the Byzantine frontal, rigid Child with raised right hand in a gesture of blessing, helped to foster a feeling of connection through personal experience.

2 Kasl 2004, p. 68, notes that these "altars were not consecrated for use in the celebration of Mass and were intended solely for use in private devotions and prayers."

3 Kasl 2004, p. 66.

4 Kasl 2004, p. 75.

5 Steinberg 1983, p. 10.

6 According to Goffen 1989, p. 43 n. 13, the Christ Child's nudity became a major feature of Giovanni Bellini's paintings by the mid-1470s.

7 In writing about Giovanni Bellini, Rona Goffen (1989, *passim*) refers to the rose-colored parapet as a reference to Christ's sacrifice.

8 Humfrey 1983, who does not mention and was presumably unaware of the painting now owned by LACMA, lists eight versions of the composition, of which he considered those in the North Carolina Museum of Art, Raleigh, inv. no. 52.9.152 (no. 126), and the National Gallery, London, inv. no. NG300 (no. 62), to be highest in quality. The other versions are no. 55, Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Kassel, inv. no. 487;

- no. 60, State Hermitage Museum, Saint Petersburg, inv. no. 5513*; no. 114, Musée du Louvre, Paris, inv. no. 1259A; no. 129, Galerie Irène Huisse, Rouen; no. 135, Museo Civico, Treviso (on loan from the Gallerie dell'Accademia, Venice, inv. no. 597); no. 182, location unknown.

9 Some versions are set against a curtain with only a view to a landscape, for example.

10 Peter Humfrey, "Madonna and Child in a Landscape by Cima da Conegliano" (MS, dated September 2007, Cima object file, Department of European Painting and Sculpture, LACMA).

11 Humfrey, "Madonna and Child."

5 Fontana ([back to entry](#))

- 1 Fusco 1984, p. 41 with previous bibliography.

2 See for instance Venturelli 2005, pp. 60–61; and Zanuso 2007.

3 De Winter 1986, pp. 168–69.

4 Zanuso 2007, p. 281.

6 di Paolo ([back to entry](#))

- 1 Sotheby's, London, 13 Dec. 1991, lot 73.

2 London 1996, p. 112.

3 Frank Dabell in London 1996, p. 114.

4 Siena 2010, no. E5.

5 For a full discussion of the date of the triptych, see Dora Sallay in Siena 2010, no. E5.

7 Lombardo ([back to entry](#))

- 1 Frankfurt am Main 1986–87, no. 59. The bust is signed *Ludovicus de Lombardis [sic] F[ecit]*.

2 Boström 2003, pp. 160, 166–68, 170. The bust in the Capitoline Museum, Rome, traditionally referred to as a bust of Brutus and known in the Renaissance, is suggested as the source for the face. Boström relates the identification of the artist to letters sent in 1550 to Ridolfi reporting on the busts.

3 Boström 2003, p. 165, suggests that it is a bust of Marcus Brutus.

4 This eradication partly accounts for our lack of precise information about the Etruscans.

5 Herbert 1972, pp. 16–17.

6 López 1992, esp. pp. 219–23.

7 Frankfurt am Main 1986–87, p. 252.

8 Illustrated in Boström 2003, pp. 154, 166–69.

9 Krahn 1995, p. 45.

10 Joseph Baillio, Vice President, Wildenstein and Co., email to Mary Levkoff, Lombardo object file, Department of European Painting and Sculpture, LACMA. The story was pieced together thanks to an older ledger preserved by Wildenstein and Co. for eight decades and brought back to light by Baillio.

8 Master of the Fiesole Epiphany ([back to entry](#))

- 1 Caroselli 1994, p. 108, no. 12: "Fear God, for the hour of his judgment has come."

2 Caroselli 1994, p. 108, no. 12: "Behold the Lamb of God, behold [him] who..."

3 Vasari 1878–85, vol. 3 (1878), p. 187 identified the subject of the altarpiece as simply Christ on the Cross, by which it was known until 1879, when the catalogue of the William Maitland-Fuller-Maitland sale titled the painting "St. Wilgfortis, with SS. John Baptist, Dominic, Jerom [sic] and Antonio, Archbishop of Florence." The catalogue noted: "This picture is wrongly described in Crowe and Cavalcaselle's *History of Painting*, vol. 2, p. 524, as 'Christ on the Cross'; also by Dr. Waagen, *Art Treasures of Great Britain*." The image of Saint Wilgfortis, which is traditionally portrayed as a bearded woman hanging from a cross with one shoe off, standing on a chalice and accompanied by a fiddler, is believed to have derived from that of the *Volto Santo*, with which it is often confused. Caroselli 1994, p. 65, notes that as far back as the thirteenth century, a chalice was actually placed under the foot of the *Volto Santo*.

4 According to Caroselli 1994, p. 65, citing Reiner Hausscherr, "Das Imerwärde-Kreuz und der Volto-Santo-Typ," *Zeitschrift für Kunstwissenschaft* 16, no. 3/4 (1962): 134, 136: "many scholars now believe, based on stylistic evidence, that the sculpture in Lucca is a thirteenth-century copy of an earlier reliquary. The earliest written accounts of the sculpture are from the twelfth century." Caroselli, however, offers visual and written evidence that supports a date before the mid-eleventh century for the original wooden figure.

5 Vasari 1966–97, vol. 3 (1971), p. 444.

6 Fahy 2001–2, p. 20.

7 Caroselli 1994, p. 68. The selection of saints and their attributes relate to the theme of repentance and the penitential nature of the Dominican order, which advocates fasting, abstinence, poverty, penance, public confession of faults, and the use of discipline. The Dominicans also had a particular devotion to the crucified Christ and to his blood. This may, perhaps, explain the prominent placement of the chalice, which contained the wine considered to be transformed into Christ's blood during the mass.

8 Vasari 1966–97, vol. 3 (1971), p. 444.

9 Regarding Saint Antoninus, Antoninus Pierozzi, see Cornelisen 2007.

10 Cornelisen 2007, p. 653.

11 Padoa Rizzo 1989.

12 Fahy did not include the altarpiece now at LACMA among the works of the master until 2001. Fahy 2001–2, p. 18.

13 Fahy 1968, p. 133, repeated in Fahy 1976, p. 169. Fahy 1967, p. 133, notes that "in the absence of certifiable works it would be reckless to insist upon this identification. At the present time it suffices to draw attention to the fact that in terms of style and artistic quality [the Master of the Fiesole Epiphany] resembles a second-rate Sellajo."

14 Fahy 2001–2, p. 27 n. 29 rejects this attribution.

- 15 Caroselli 1994, p. 71.

16 Caroselli 1994, p. 72.

17 Caroselli 1994, p. 72.

18 Fahy 2001–2. Caroselli 1994, p. 63, who was unaware of the link between the Este panels and the LACMA altarpiece, had, however, suggested that the altarpiece had originally included a predella "in the form of painted scenes on the lower horizontal zone of the frame. The scenes depicted might have included episodes from the lives of the four saints or devotional scenes such as a Pietà."

19 According to Fahy 2001–2, pp. 20–21: "The missing panel could depict an episode from the life of Saint Vincent Ferrer," and a seventh, possible panel could depict either a Man of Sorrows, which frequently was shown in the central compartments of late fifteenth-century Florentine predellas, or another episode of the *Volto Santo* legend." A drawing in the Uffizi attributed to Filippino Lippi appears to show LACMA's painting of the *Volto Santo* in a tabernacle frame. The sketch, which summarizes the appearance of the frame, as well as the painting, including only the sculpture and two saints, was probably submitted to the patron for his approval of the frame (Caroselli 1994, p. 73).

20 According to Fahy 2001–2, pp. 17–18, the three predella panels represent: (1) John the Baptist kneeling in the courtyard of a jail as a youthful jailer raises his sword to strike his profusely bleeding neck (Fahy 2001–2, fig. 9); (2) the martyrdom of Saint Mark, who is dragged across a beach (Fahy 2001–2, fig. 10); and (3) Saint Antoninus, Antoninus Pierozzi (1389–1459) as a beardless elderly archbishop seated "on a faldstool before a green hanging, consigning the brotherhood's rule to one of the twelve 'good men' (*buonomini*)" (Fahy 2001–2, fig. 11).

21 Fahy 2001–2, p. 18: the *Volto Santo* saves a pilgrim accused in 1334 of homicide (Fahy 2001–2, fig. 13), and the *Volto Santo* arrives in Luni, having miraculously traveled from the Holy Land in a boat without a helmsman (Fahy 2001–2, fig. 12).

22 Fahy 2001–2, p. 21.

23 Caroselli 1994, p. 67. Fahy 2001–2, however, places it on the south side.

24 Fahy 2001–2, p. 21.

25 Caroselli 1994, p. 67, notes that in 1568 Giorgio Vasari described the placement of the altarpiece as a chapel. Rather than a chapel in the sense of a recessed space, however, the altar was actually located along the left wall of the nave after the transept.

26 Caroselli 1994, pp. 87–88.

27 Caroselli 1994, p. 69.

28 Sartain 1899, p. 98.

29 Geer 1953, p. 52 n. 12. A copy of the advertisement is in the Victoria and Albert Library, London: G. 4, volume lettered *Catalogues and Proposals 1786–1807*.

9 Starñana ([back to entry](#))

- 1 Berenson 1970, pp. 146–47, fig. 254.

2 Vasari 1906, vol. 1, pp. 506–7.

10 Titian ([back to entry](#))

- 1 Hope 1982, p. 158.

2 Conisbee, Levkoff, and Rand 1991, p. 67.

3 Quoted by Freedman 1995, p. 32.

4 See Freedman 1995.

5 Lodovico Dolce, *Dialogo della pittura intitolato L'Aretino*, Venice 1557, in Barocci 1962, vol. 1, p. 205: "Nè fu mai in Vinegia cardinal o altro gran personaggio che non andasse a casa di Tiziano per veder le cose sue, e che non si facesse ritrare"

(There never

12 Veronese ([back to entry](#))

- 1 Pignatti 1976, nos. 176, 177.
2 Los Angeles 1979–80, nos. 41, 42.
3 The Council of the Ten was created in 1310 and remained in existence until 1797. It was the most powerful governing body of the Venetian Republic.
4 Washington 1988–89, p. 61.
5 Reproduced in London 2014, p. 85, fig. 56.
6 The four paintings at Chartres were in the collection of the d'Aligre family, a French family with ties to Venice, where one of its members occupied an official position in the seventeenth century, and were probably bought in Venice.
7 New York, Sotheby's, 20 May 1993, lot 336, location unknown; London, Christie's, 9 July 1993, lot 70, coll. Juan Antonio Pérez Simón, Mexico City. A fragment of the same composition is at the Museo di Castelvecchio, Verona, reproduced in Vicenza-Los Angeles 2014–15, p. 71, no. 14. Copies of the male figure with cross-staff and of the male figure in Oriental costume holding an armillary sphere were in the collection of Stephen and Virginia Courtauld in Umtali, Rhodesia (now Zimbabwe). They were given as bequests to the National Gallery of Zimbabwe and are now on loan to Eltham Palace, Kent, the Courtaulds' English residence.
8 Cristina Moro, "Veronese sul lago e la collezione della Villa San Remigio a Pallanza," in Vicenza-Los Angeles 2014–15, pp. 55–64.
9 The portrait is at the Rijksmuseum, Amsterdam, inv. no. SK-A-4011.
10 Solomon, in London 2014, p. 85.

13 Zoppo ([back to entry](#))

- 1 Both panels were reunited at LACMA in 1994, on the occasion of an exhibition organized at the time of Susan L. Caroselli's publication of the museum's early Renaissance panels. For a reproduction of the right side of the panel, see Los Angeles 1994–95, p. 29, fig. 3.
2 Los Angeles 1994–95, p. 122.
3 Stechow 1955.
4 Armstrong 1981.



Seventeenth Century

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Baptism of Christ, model ca. 1646
Bronze, $17\frac{1}{8} \times 17\frac{5}{16} \times 10\frac{1}{16}$ in.
($43.5 \times 44 \times 25.5$ cm)

Gift of The Ahmanson Foundation
M.2017.2



The death in 1644 of Pope Urban VIII, Gian Lorenzo Bernini's patron, and the accession to the Holy See of Giovanni Battista Pamphili as Pope Innocent X (r. 1644–55) contributed significantly to the rise of Alessandro Algardi. Algardi had been Bernini's only rival, and the patronage of the Pamphili family was to grant him the necessary support for the development of his career. Already employed by the new pope's nephew, Camillo Pamphili (1622–1666), Algardi sought to secure the pope's patronage and, to that effect, made two silver groups for Innocent X, a Crucifix and a *Baptism of Christ*.¹ According to Jennifer Montagu, Algardi's Bolognese patron Cristoforo Segni (d. 1661), who had become the new pope's majordomo in 1645, probably suggested that the sculptor make the gift, a suggestion Algardi rewarded by leaving a terracotta model of the *Baptism* to Segni in his will (Museo Nazionale del Palazzo Venezia, Rome, inv. no. 2426).²

The original silver cast made for the pope is now lost, but the composition of the group is known through several versions in both terracotta and bronze. Terracotta models in public collections include groups in the Vatican (Museo Sacro, inv. no. 2426); Museo Nazionale del Palazzo di Venezia, Rome (inv. no. 13474); and the National Museum of Fine Arts, Valletta, the latter being a single figure of Christ.

More relevant to the LACMA bronze are the various bronze versions that can be found in many museums.³ All the bronzes are unique and vary in size, as well as in details. The most complete cast and the only one fully traceable back to the seventeenth century is the one in the Cleveland

Museum, which bears on its original base the coat of arms of the marchese Agostino di Tomaso Franzone. It is also the only cast that shows water dripping from the shell held by Saint John. Only the versions in Cleveland, Copenhagen, and Los Angeles are set on a rectangular base, whereas the others are on a higher and rounded one. The three compositions on a rectangular base vary from those on a circular one in that the figure of Christ is more squarely aligned with the base, with his foot in front and touching the ground. In the rounded versions, his foot is resting on a rock, and his left shoulder is turned away from the front of the composition. While it is certain that Algardi's original design is preserved in all these versions, additions and variations may have to be credited to collaborators and assistants.⁴ Such variations are not uncommon in Baroque bronzes and cannot be entirely explained other than by the artist's or the bronze caster's wish to confer on each group its own singularity. Bronzes were commissioned by wealthy and exacting clients: the process was lengthy, risky, and expensive. Far from being mass-produced, they were considered unique and varied not only in composition but also in finish.

The same prototype was probably shared by the Cleveland, Copenhagen, and Los Angeles versions, which also share similarities with the Vatican terracotta mentioned above and are cast in the same way.⁵ Whether these are, indeed, closer to the version offered to the pope through Segni is a seductive suggestion but must remain conjectural at this point. JPM

Giovanni Baglione

(ca. 1570–1643[?], Rome)

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The Ecstasy of Saint Francis, ca. 1601
Oil on canvas, $61\frac{3}{4} \times 45\frac{3}{8}$ in.
(156.8 × 115.3 cm)

Gift of The Ahmanson Foundation
M.2002.218

Overcome with emotion as he contemplates Christ's suffering on the cross, Saint Francis collapses to his knees and sinks into the arms of an angel, whose windswept hair and billowing garment dramatically infuse the image with a sense of immediacy. Francis's right hand clutches a human skull while his left hand precariously balances the book he has dropped. His open, almost clawlike hands, rolled-back eyes, and grimacing face convey the tension that grips his body as he envisions an angel holding the instruments of Christ's Passion: the crown of thorns, the cross, spikes, and the holly sponge set on a reed.

While praying on Mount Alverna during his forty-day fast in preparation for Michaelmas (29 September), Saint Francis had a mystical vision of a seraph with six flaming and resplendent wings. As the seraph approached him, Saint Francis saw the figure of a crucified man between his wings. His heart was filled with joy mixed with sorrow as he identified with the suffering of Christ. According to Saint Bonaventure's *Life of Saint Francis* of 1262, which retells the events witnessed by Francis's companion Brother Leo, the emotional intensity of the experience left the saint's hands, feet, and side imprinted with the stigmata, the five wounds Christ received on the cross. Interest in Saint Francis of Assisi (1181/82–1226), who had existed humbly among the people, spreading the word of the Gospel, was revived in the mid-sixteenth century, when he was recognized as a model for living an active life in emulation of Christ.¹

The Ecstasy of Saint Francis was painted by Giovanni Baglione about 1601 while working in Rome in the circle of Caravaggio.² The assertive three-dimensional figures defined by dramatic lighting are set in relief against the ambiguous black background and reflect the naturalism and strong chiaroscuro characteristic of Caravaggio's later Roman paintings. Light cast from above left focuses attention on the saint's rolled-back eyes, his hands, and the skull; the strongest light, however, illuminates the face and gesture of the angel at the left. Baglione probably knew Caravaggio's *Ecstasy of Saint Francis*, which was painted about 1595 for Cardinal del Monte (ca. 1595; Wadsworth Atheneum, Hartford, inv. no. 1943-222). Like Caravaggio,

Baglione focuses on the inner psychological experience of the saint following the stigmatization. However, in LACMA's painting, the artist departs further from a narrative retelling of the saint's mystical vision, eliminating Brother Leo and replacing the serene mountain landscape with the dark, undefined space suggestive of the interior of a monk's quarters. Two angels, one of whom supports the saint's bulky body, also appear in the composition.³

Baglione's painting physically conveys the highly charged spiritual transformation the saint experienced in response to his mystical vision while at prayer contemplating Christ's Passion. Francis adopts the posture of the crucified Christ collapsed into the arms of his mother: legs folded under his body, he is no longer capable of supporting his own weight. The marks of the stigmata are evident on the backs of Saint Francis's hands, indicating that the transformative event has already taken place. When seen from below, as it would have been viewed if mounted above an altar, the figure of Saint Francis appears to press forward into the supplicant's space. There is no barrier separating the viewer from the image of the saint.

LACMA's *Ecstasy of Saint Francis* is one of two autograph versions of the composition by Baglione.⁴ Until the acquisition of LACMA's painting in 2002, the only version known was that at the Art Institute of Chicago, which was formerly in the Davidson collection, Santa Barbara, California. The two paintings differ in the coloring of the draperies and other minor details but are otherwise very close. Until the rediscovery of the LACMA painting and its provenance, the Chicago painting was also incorrectly associated with a print by Pierre-François Basan (1723–1797) after a lost drawing by Charles-François Hulin (1715–1776) of a painting known as *La mort de Saint François* (*The Death of Saint Francis*). Thought to be by Caravaggio, the painting on which the drawing and print were based, was in the collection of August III (1696–1763), the king of Poland and grand duke of Lithuania, and as Friedrich Augustus II, the elector of Saxony, in Dresden. That painting, however, is most likely the work by Baglione now at LACMA. AW

Gian Lorenzo Bernini
(1598, Naples–1680, Rome)

Provenance
Exhibitions
References

Portrait of a Gentleman, 1670–75
Marble, $21\frac{7}{16} \times 21\frac{1}{16} \times 10\frac{5}{8}$ in.
($54.5 \times 53.5 \times 27$ cm)

Gift of The Ahmanson Foundation
in honor of the museum's 50th anniversary
M.2015.4a–b



The bust is first recorded in the collection of the architect Antonio Muñoz (1884–1960) in the first quarter of the twentieth century. It then belonged to the famous restorer Pico Cellini. It was, however, only with its publication by Ursula Schlegel in 1992 that the bust entered the literature on Bernini.¹ While scholars agree with Schlegel's attribution of the bust, her identification of the sitter as Pietro Bernini (1562–1629) and, lately, her dating of the sculpture to the 1640s have been challenged on stylistic grounds.

The sitter's face is turned strongly to his proper right, a movement that not only vividly animates the composition but also confers on it an almost informal immediacy. Even though it may be a posthumous portrait (Francesco Petrucci, in his entry in the 2017 exhibition at the Villa Borghese, mentions that the absence of pupils may suggest "a celebratory portrait of someone who had died"²), the sitter's slightly open mouth and the open collars of his shirt and tunic—including the single top button left almost dangling—lend a naturalism to the sculpture far different from the formality of more official portraits. Because areas were left unfinished, notably the back of the sculpture, or treated more summarily than the hair or ears of the sitter, it can be deduced that the sculpture was likely intended to be set in a niche. The pronounced direction of the sculpture toward the sitter's right may even suggest the intention of having this bust face a pendant. Such a niche could then have found its place in a commemorative chapel or even in a private residence.

Recent research has unfortunately not yet revealed the sitter's identity. Petrucci, after remarking that Bernini's biographer Filippo Baldinucci mentions without identifying

them many busts executed by the artist, suggests cautiously that it may have been a member of Pope Clement X's Altieri family, invoking a tradition for reigning pontiffs to commission sculptures of illustrious forebears.³

It is, however, with a sculpture representing Clement X (1676–77; Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome, inv. no. 4568) that the Ahmanson bust can be stylistically compared. Andrea Bacchi's strong argument for a late dating of the sculpture seems indeed irrefutable and, to use his own expression, provides "a fully convincing frame of reference."⁴ Describing Bernini's late style, Bacchi remarks on what these unusual sculptures have in common, notably a "marked three-dimensionality of the draperies, which are cadenced by broad, deep folds, and closed, rounded contours." Bernini's *Bust of Gabriele Fonseca* in the Roman church of San Lorenzo in Lucina belongs to the same late period. It, too, displays characteristics similar to the busts of Clement X and the Los Angeles bust. One of the most powerful works by Bernini, it represents the physician of Pope Innocent X in prayer. Commenting on the sculpture, Howard Hibbard remarked that "the *Fonseca*, like so many of the late works, exploits an emotional vehemence that can be called caricature in its emphasis on expressive detail. This tendency, already noticed in some of [Bernini's] early works, is here pushed very far," even though "great art and caricature may at first glance seem opposed."⁵ If one understands by caricature a study of character, there is no doubt that the accented physiognomic qualities of Bernini's later portraits rank among the most powerful and poignant expressions of the genre. JPM



Partial model for the *Martyrdom of Saint Eustace* in Sant’Agnese in Piazza Navona, Rome, ca. 1660
Terracotta, $10\frac{5}{8} \times 9\frac{7}{8} \times 3\frac{1}{8}$ in.
($27 \times 25.1 \times 7.9$ cm)

Gift of The Ahmanson Foundation
and purchased with funds provided by
the European Art Acquisition Fund
M.2009.84

This fragment of a *bozzetto* (small clay study for a larger sculpture) for *The Martyrdom of Saint Eustace* in the church of Sant’Agnese in Piazza Navona is an important addition to the catalogue of Melchiorre Cafà. A meteoric figure in seventeenth-century Roman sculpture, Cafà looms significantly among his contemporaries.¹ Born in Malta, Cafà went to Rome about 1658 and entered the workshop of Ercole Ferrata (1610–1686). Although dependent on his teacher to learn how to carve, he quickly acquired a privileged position in the studio and started providing Ferrata with models. His fame was such that Gian Lorenzo Bernini (1598–1680) considered the younger artist his only possible rival. In 1660 Cafà received his first important commission, the altarpiece mentioned above, for which he executed many studies and began carving but was unable to finish. Cafà completed only two sculptures, a marble statue, *Santa Rosa da Lima* (1665), for the church of the convent of Santo Domingo in Lima, Peru, and an altar relief, *The Ecstasy of Saint Catherine* (1667), for the Roman church of Santa Caterina a Magnanapoli, before dying accidentally in September 1667.

The Saint Eustace altarpiece—a commission from Camillo Pamphili—does not depict the proper martyrdom of the saint, a Roman soldier converted to Christianity, but instead his and his family’s salvation through divine intervention from being eaten alive by lions in the arena. The commission was not only a prestigious one but also a challenging one for the young artist. The subject was seldom treated and provided no obvious iconographic model. Furthermore, the shape of the church itself made it so that the sculpture had to follow the wall’s curvature. The sculpture was completed by Giovanni Francesco Rossi (act. 1640–77, Rome), an able but somewhat uninspired sculptor, with the result that its appearance today may not be as dynamic as it might have been if Cafà had had a chance to finish his commission. For that reason, an important group of terracottas, which includes the LACMA fragment, document more accurately the artist’s intention. Their chronology and relationship to each other, as well as to the marble relief, are not fully understood.²

The original 1660 contract asked the sculptor to provide two models, a small and a large one. The small one can be identified with a terracotta *bozzetto* in the Museo Nazionale del Palazzo di Venezia, Rome,³ whose composition varies substantially from the finished work. The larger model in stucco was used in situ and, according to Jennifer Montagu, was in place by 1661.⁴ Cafà also revisited single figures of his composition in a series of terracottas now in Frankfurt, Pittsburgh, and the Museo Nazionale di Castel Sant’Angelo, Rome,⁵ a coherent group of works done probably between the Palazzo Venezia *bozzetto* (which they amend in various ways) and the beginning of the work on the final marble. A fragment at the Museo di Roma could be either an improvement on a figure in the Palazzo Venezia model or a fragment of an abandoned figure for an earlier composition.⁶

Jennifer Montagu also put the LACMA sculpture early in the genesis of the composition. The existence of these various “fragments” makes one wonder if they ever were part of a more complete ensemble, even though it is obvious they would not belong to a single, larger *bozzetto*. The LACMA sculpture is certainly a fragment and differs from the other known ones for having a well-delineated border. Montagu wrote of the LACMA sculpture: “But was it ever complete? From the other *bozzetti* one can see something of Cafà’s rather unusual way of working at the composition in sections,” adding that, “such a practice of working on sections of a composition, or single figures, is common enough among painters, but highly unusual for sculptors.”⁷ And even though the author could not be certain that such was the original purpose of the sculpture, she nonetheless admitted that “there is a strong possibility that this too was originally a study for one part of the relief, certainly more extensive than it is today, but quite possibly never the entire composition.”⁸ JPM

Giovanni Benedetto Castiglione, also known as Il Grechetto
(1609, Genoa–1664, Mantua)

Noah's Sacrifice after the Deluge,
ca. 1650–55
Oil on canvas, 55 1/4 × 76 1/4 in.
(140.3 × 193.7 cm)

Gift of The Ahmanson Foundation
M.84.18



One of the most versatile artists of the Genoese school, Castiglione treated the subject of Noah's sacrifice (before entering or after leaving the ark) on several occasions. Paintings include, for instance, *Animals Leaving the Ark* (ca. 1635; Musei di Strada Nuova, Palazzo Rosso, Genoa, inv. no. PR295), *The Sacrifice of Noah* (private collection, Genoa),¹ and the much later *Sacrifice of Noah* (ca. 1650–54; Musée des Beaux-Arts, Nantes, inv. no. 42), which shares many similarities with the Los Angeles painting. Drawings of the same subject were listed by Ann Percy in 1971 as belonging to a private collection in Amsterdam and to the British Museum.²

Influenced by Northern still-life painters, such as Frans Snyders (1579–1657), as well as by such local artists as Sinibaldo Scorza (1589–1631), whose fame relied mostly on pictures of animals, Castiglione brought the genre to a new level of achievement. The story of Noah saving animals from the flood was a particularly apt vehicle for the artist (as it had been previously for Scorza) for representing animals with accuracy. That this, rather than the story of Noah itself, is the real subject of the painting is confirmed by the relegation of the biblical narrative to a hardly readable group in the distance.

The early history of the painting is somewhat conjectural. After a sojourn in Rome from 1647 until 1651, Castiglione settled in Mantua, where he died a few years later. The Nantes *Sacrifice of Noah* is usually dated to this later period. Its similarities in both composition and detail (the copper pots, cats, and rabbits, for instance) to the present painting make it plausible that they belong to the same period, although the almost smoky atmosphere of the Los Angeles picture finds no parallel in the artist's later production. Richard Rand has published a mention in an inventory of about 1700 of the ducal collection in Mantua of "Un quadro lungo, 3 brac. sul camino col sacrificio di Noè, fatto da Giovanni Benedetto Castiglione" (A rectangular picture of 3 braccia over the mantel [representing] the Sacrifice of Noah by Giovanni Benedetto Castiglione), which corresponds in size to the Ahmanson picture.³

Because there has not been a definitive exhibition devoted to Castiglione in recent years, the Los Angeles picture has remained somewhat unknown. It is, however, a major statement by the artist and a demonstration of his virtuosity. Its presence in the Spencer collection since the eighteenth century should also be noted, as few Grand Tourists collected Genoese paintings, preferring the more classical art of Bologna and Rome to them. **JPM**

**Pietro da Cortona
(Pietro Berrettini)**
(1596, Cortona–1669, Rome)

Provenance
References
Technical report

Saint Martina, ca. 1635–40
Oil on canvas, 37½ × 30 in.
(95.3 × 76.2 cm)
Inscribed on her proper left sleeve: MARTINA

Gift of The Ahmanson Foundation
M.2007.110



According to tradition, Saint Martina, a Roman virgin, was the beautiful daughter of a noble Christian consul. Orphaned at a young age, she openly declared her Christian faith and distributed all her earthly possessions to the poor. When officers of Emperor Alexander Severus arrested Martina and commanded her to worship a pagan idol, she refused. Remaining steadfast in her faith, she was first scourged, then the following day taken to a temple of Diana, where she was tortured with the iron hooks that became her attribute. Her prayers to God brought on a great flash of lightning that destroyed the idol, killing many of the priests and worshippers in attendance. Martina was ultimately martyred by beheading on 1 January 228.

In LACMA's painting, Pietro da Cortona portrays Saint Martina in pseudo-classical dress. She wears a tunic of lavender shot silk decorated with gold embroidery in which her name appears on the proper left sleeve. The belt cinched below her breasts refers to her virginity. A red cloak draped over her right arm and across her lap accentuates the sumptuous play of color in an unusually intimate image of the saint. The artist bestows Martina with a soft halo and identifies the Early Christian martyr through attributes rather than narrative action: the palm and the book refer to her passion, while the sculptural fragment on which she rests her arm alludes to the stone statue that toppled when she refused to worship a pagan idol. Cortona's informal portrayal, with strands of blond hair falling over her shoulders, rosy cheeks, and soft, natural expression, departs dramatically from the traditional hieratic images of saints.

The artist closely identified himself with Saint Martina. His election as prince of the Roman painters' guild of Saint Luke in January 1634 placed him in charge of the guild's church of Saints Luke and Martina at the Roman Forum. Erected on the ruins of the ancient Temple of Mars Ultor, the original medieval church dedicated to Saint Martina had been given to the Academy of Saint Luke in 1588, when the chapel of Saint Luke near Santa Maria Maggiore was torn down. The altar of Saint Martina, then considered a minor martyr saint, was shifted to the side, and a panel representing Saint Luke painting the Madonna, then thought to be by Raphael, was placed on the high altar. As early as the 1590s, the academy had sought to build a new church of Saint Luke but was unable to raise the necessary funds. Following his election as prince of the academy, when he made Martina his personal saint, Cortona campaigned for the renovation of the entire church dedicated to Saints Luke and Martina and donated 100 scudi for a permanent supply of oil for a lamp at her altar.¹

Cortona personally sponsored the rebuilding and decoration of the lower church, or crypt, where on 25 October 1634 the relics of Martina and three companion

saints were found during renovations.² In 1635 the bodies of Martina and her companion saints were solemnly reburied in the crypt. The excitement surrounding the discovery raised interest in the saint and the financial support needed to proceed with the rebuilding of the church in her honor. Pope Urban VIII (r. 1623–44) sponsored the restoration of the upper church, and after his death, his nephew Cardinal Francesco Barberini (1597–1679) continued the renovation. The altar, façade, and vaulting of the church were finished in the 1640s, but the interior decoration was not completed until the 1670s, after the artist's death. Cortona's desire to make the crypt his private chapel and eventually the location of his tomb was denied by the academy.³

LACMA's *Saint Martina* is one of at least six pictures of the saint by Pietro da Cortona. A reflection of his devotion to the saint, they also relate to the propaganda campaign surrounding her and his search for support for the renovation of her church.⁴ The majority of Cortona's paintings of Martina fall into two types: the representation of Saint Martina adoring the Virgin and Child; and the representation of the saint refusing to worship the pagan idol, resulting in the destruction of the sculpture and its temple. LACMA's painting, however, is unique among these representations in portraying the saint alone as a Roman virgin of ideal beauty. While Cortona typically set his images of Martina outdoors, here the undefined, black background serves as a foil for the painter's sumptuous, fluid brushwork characteristic of his personal form of Baroque classicism, which combines Titian's warm, sensuous colors with Raphael's emphasis on line. The emphasis on classical form and the contemplative mood of the saint suggest that LACMA's painting probably dates from 1635 to 1640, or slightly later.

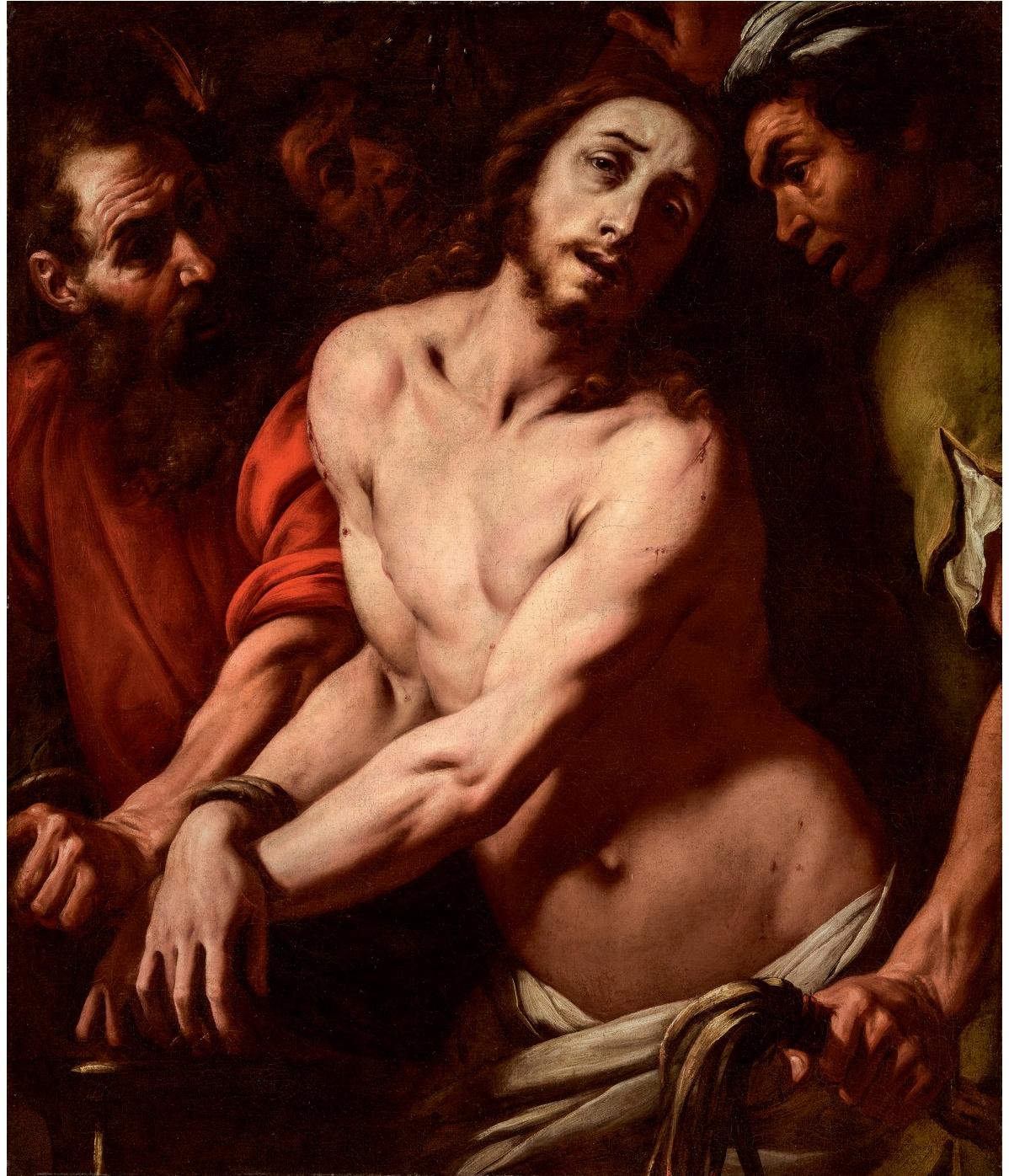
The original owner of LACMA's painting is unknown. Its exceptionally high quality suggests that it was an important gift or commission. At least three different paintings of Saint Martina by Pietro da Cortona can be identified in the Barberini family inventories;⁵ one is described as the martyrdom of Martina,⁶ another as the saint with the Madonna and Child,⁷ and a third painting recorded simply as "A Saint Martina, 6: 1: 5 palms: carved walnut and gold frame, by Pietro da Cortona."⁸ It is plausible that this last painting refers to the one now at LACMA.⁹ Although the dimensions exceed those of LACMA's painting by approximately four inches in height and width, the inventory measurement could well have included the frame. If the two paintings are the same, this suggests that it was on display in the Barberini Palace, or possibly even commissioned by the family, where her image would have emphasized her virtues as a virgin, rather than a martyr. AW

Daniele Crespi
(ca. 1595, Busto Arsizio–1630, Milan)

Provenance
Exhibitions
References
Technical report

The Mocking of Christ, ca. 1624–25
Oil on canvas, 42 1/2 × 35 13/16 in.
(108 × 91 cm)

Gift of The Ahmanson Foundation
M.2013.82



Referred to in the literature as a Flagellation, the subject of the painting is better described as a Mocking of Christ, an important distinction, as Daniele Crespi strove to depict an emotionally charged moment in which Christ's expression does not reflect pain but instead the expectation of pain. Milanese Baroque painting, a school of which Daniele Crespi was a leading exponent, is often characterized by the portrayal of violent emotions that are expressed in somber compositions.

Crespi was born in Busto Arsizio, near Milan, into a family of painters. An older relative was Giovanni Battista Crespi, called Il Cerano (1575/76–1632), considered the leading Milanese artist of his time, whose prominence was rewarded by Cardinal Francesco Borromeo (1564–1631), who made him *principe* (prince) of his newly founded academy (the Accademia Ambrosiana) in 1620. Daniele Crespi himself studied at the Ambrosiana and remained active in Milan and surrounding towns throughout his life. The facts of Crespi's life are scarce. He was already sufficiently known in 1619, prior to his enrollment at the Ambrosiana, to be commissioned to decorate the dome of the church of San Vittore al Corpo, as well as to create paintings for the chapel of San Antonio in the same church. These works reveal an artist well versed in the language of his immediate predecessors in Milan, Pier Francesco Mazzuchelli, known as Il Morazzone (ca. 1573–1626), and Camillo and Giulio Cesare Procaccini (respectively, ca. 1555–1629 and 1574–1625).

It may be as a result of his association with the Ambrosiana and under the influence of Cerano that Crespi adopted an increasingly austere style that rejected any form

of Mannerism inherited from his predecessors. The similarity with contemporary Spanish paintings—whether Jusepe de Ribera's or Francisco de Zurbarán's—noted by Ellis Waterhouse,¹ among others, may be purely coincidental but helps nonetheless to define Crespi's own brand of Counter-Reformation art.

Crespi treated the subject of the Los Angeles painting on several occasions, the most notable being a version at the Muzeum Narodowe in Warsaw (inv. no. M.06.1139): in both compositions, the painter limits himself to simple but powerful effects. Christ's body fills almost the entire space: background or accessories are eliminated or reduced to bare essentials, while the dramatic intensity of the scene is left to a spectacular use of chiaroscuro. His tormentors' figures seem to stretch the very limits of the canvas; these figures reappear in other works. The one at the left repeats that of Joseph in an *Adoration of the Shepherds* (Pinacoteca del Castello Sforzesco, Milan, inv. no. 450) and of Saint Mark writing in *Saint Peter and Saint Paul* (Pinacoteca di Brera, Milan, inv. no. 972). The one at the right echoes that of a figure in profile in the *Ecce Homo* of the Suida-Manning Collection (Blanton Museum of Art, University of Texas, Austin, inv. no. 198.1999).

Little is known of Crespi's brief life. The astonishing story that he sought refuge among Carthusian monks at Caregnano in order to avoid the consequences of having killed a friend whose body he needed as a model for a dead Christ is probably wholly apocryphal. The brevity of his life (he died of the plague on 19 July 1630) makes the chronology of his works particularly difficult. Modern scholarship has assigned this painting a date of about 1624–25.² JPM

**Domenichino
(Domenico Zampieri)**
(1581, Bologna–1641, Naples)

Provenance
Exhibitions
References
Technical report



Saint Ignatius Loyola's Vision of Christ and God the Father at La Storta, ca. 1622
Oil on canvas, 65 3/8 × 38 5/8 in.
(166.1 × 98 cm)

Gift of The Ahmanson Foundation
M.89.59

Kneeling on the ground with his arms crossed on his chest and his pilgrim's hat and staff cast aside, Ignatius looks heavenward, where God the Father and Christ bearing the cross on his shoulder appear seated on clouds. As if in conversation, God gestures with both hands toward Ignatius as he tilts his head toward Christ, who, in turn, looks down at the saint while pointing back toward God. Two young angels standing on the clouds at the right turn toward each other as if discussing the event. In the background, oblivious to Ignatius's experience, two conversing pilgrims wait for him on the side of the road.

Domenichino depicts an event that occurred at the end of November 1537 as the future Saint Ignatius, the founder of the Society of Jesus (Jesuits), and two companions, Fabro and Lainez, traveled from Paris to Rome.¹ At La Storta, ten miles northwest of Rome, Ignatius stopped to pray at a chapel in a temple ruin. There, "God the Father and Christ, with the Cross on His shoulders, appeared before him in a vision. God pleaded with Christ to take Ignatius and his 'Compagni' as his servants; God also turned directly to the future saint and said to him 'I will be favourable towards you in Rome.'"² Responding to the experience, Ignatius and his companions decided to found a new order. Organized into a religious order in 1539, the Society of Jesus was officially approved by papal bull the following year. As the first general of the society, Ignatius directed its aggressive missionary and educational activities from Rome until his death in 1556. Ignatius and Francis Xavier, the other leading member of the Jesuit order, were canonized in 1622.

Domenichino's small altarpiece, termed a *palette* because of its very narrow proportions, was commissioned by Cardinal Odoardo Farnese (1573–1626) to hang above the altar in the Cappellina Farnese, the cardinal's private devotional retreat in his apartment on the first floor of the Casa Professa.³ Attached to the back of Il Gesù, the main church of the Jesuits in Rome, the Casa Professa was a vast complex that incorporated the sacristy and the house where Ignatius had lived for many years. Odoardo Farnese had sponsored the rebuilding of the Casa, which served as the headquarters of the Society of Jesus. In so doing, he continued the historically close ties the Farnese family had maintained with the Jesuits, beginning with Alessandro Farnese, Pope Paul III (1468–1549; r. 1534–49), who had approved the foundation of the order, and Cardinal Alessandro Farnese (the younger) (1520–1589), who had commissioned and financed the church of Il Gesù.

Domenichino's painting was one of ten canvases illustrating the life of Saint Ignatius that hung in the Cappellina Farnese. Set within molded stucco frames, six rectangular canvases painted by Baccio Ciarpi (1574–1654) and Andrea Commodi (1560–1648) and his workshop hung along the walls; three others are in the form of lunettes. Commodi's paintings were previously considered to have been commissioned earlier in anticipation of the beatification of Ignatius in 1609 and destined to hang behind the altar in the church itself, where the saint's remains were kept before 1622.⁴ Arnold Witte, however, has convincingly argued that the unity of iconography and composition among all the paintings, including that by Domenichino, suggests that Odoardo Farnese conceived and commissioned the entire program to hang together as a group in the Cappellina Farnese. The subjects included in the series, as Witte points out, differ from previous cycles of Ignatian iconography from the early part of the seventeenth century, such as the prints by Hieronymus Wierix (1553–1619) and Francesco Villamena (1564–1624), which present the saint's miracles in support of canonization.⁵ Rather than propaganda, the Cappellina series of paintings celebrates his personal conversion and the establishment of the order. The paintings, Witte argues, thus probably date from after the canonization of Saint Ignatius in 1622 and the completion of the Casa Professa, including Farnese's apartment and the Cappellina, about 1623.⁶

The Casa Professa cycle, including Domenichino's altarpiece, emphasizes the visions and divine appearances that led Ignatius to abandon his secular life for a life devoted to Christ and, ultimately, to found the Society of Jesus. The iconography of the cycle is based on the biography of the saint written by Pedro de Ribadeneyra (1527–1611) and first published in Latin in 1572, followed by several expanded and revised editions in other major languages.⁷ The most artistically influential edition was published in Rome in 1609, with seventy-nine engravings.⁸

The Casa Professa cycle is introduced on the entrance wall of the chapel by a large canvas by Ciarpi, *The Appearance of Saint Peter to Ignatius*, which occurred during the latter's convalescence at his family's castle after he was wounded in battle. Moved by reading the *Life of Christ Our Lord* and the *Fior de' Santi*, Ignatius abandoned the secular life of a soldier for the religious life. After continued reading and study, Ignatius had another vision in which the Madonna and Child appeared, depicted by Commodi in *Apparition of the Madonna and Child to Ignatius*; this picture includes a lectern, book, and candle as references to the influence of Ignatius's reading.

In the largest painting of the cycle, located opposite the altar, Comodi depicts the mass at the Dominican convent in the Spanish town of Manresa, during which Ignatius suddenly understood the dual nature of Christ as both human and divine. In the *Appearance of the Holy Trinity to Ignatius*, Comodi presents another event in Manresa that occurred shortly before Ignatius's pilgrimage to Jerusalem. Kneeling in prayer on the steps of the church of San Domenico, he envisioned the Holy Trinity. Profoundly moved, Ignatius composed an eighty-page book, later destroyed, about the doctrine of the Holy Trinity, which became the focus of his prayers from then on.

In one of the last two paintings of the cycle, Comodi shows Ignatius asleep in the portico of the Procuratie Vecchie, where he was found by the Venetian senator Marc Antonio Trevisan and given food and shelter. The event took place in Venice when Ignatius was living on the street waiting for a ship to take him to the Holy Land and demonstrates the divine assistance Ignatius received throughout his life. The final painting in the series represents the Death of Ignatius. The saint lies in bed surrounded by members of the Society of Jesus, who pray for him as a priest administers the Last Rites. Above the bed a host of angels welcomes Ignatius's soul into Heaven; light streaming down connects the two realms of the painting. The three lunettes continue the theme of apparitions and conversion: the apparition of Christ to Ignatius in Padua, the vision of Ignatius at Manresa, and Ignatius exchanging his habit with a mendicant friar.

The subjects selected for the decoration of the Cappellina Farnese, which portray Ignatius as emotionally moved by the sight of a heavenly apparition as a result of prayer, were particularly appropriate for a space intended for the cardinal's devotional retreat. According to Ribadeneyra, Ignatius considered the exercise of prayer to be the first virtue of the devout and a gift that he had received directly from God.⁹ The emphasis on Ignatius's

visions and his conversion corresponds to his teachings. In his *Spiritual Exercises* (first published in 1548), Ignatius set out brief instructions to prepare one for active work as a soldier of the Church Militant: the individual was to employ all his faculties to achieve a realistic awareness of the subjects suggested for meditation—first, one was to contemplate sin, see the flames of Hell, smell its stench, and hear the cries of the condemned. Later, the participant was instructed to imagine and relive Christ's life, death, and Resurrection.

Domenichino's painting depicts the moment Ignatius received God's assurance of protection and support for the new order. Reflecting his familiarity with Saint Ignatius's teachings and the dictates of the Council of Trent, as well as his classical training with the Carracci, Domenichino presents the story with exceptional narrative and compositional clarity. God and Christ appear as a heavenly vision in the upper register of the composition but are related diagonally by gestures and expression to the figure of the saint kneeling in prayer. Supported on clouds by angels, the heavenly figures appear to have weight and to share with the saint the same tangible reality that extends through the landscape, which recedes logically into the distance through a number of planes defined by light.

Domenichino developed his composition from drawings, which he continued to modify as he painted. Three drawings in the Royal Collection at Windsor Castle remain of what must have been many preparatory studies for *Saint Ignatius of Loyola's Vision of Christ and God the Father at La Storta*: a preliminary compositional red chalk drawing (fig. 7); and two figural studies of Christ and Ignatius executed in black chalk with white highlighting.¹⁰ Drawn from live models, these two figure studies reveal Domenichino's interest in light as it defines forms. The likeness of Ignatius derived from one of the many prints and paintings based on a death mask of the saint.¹¹ AW

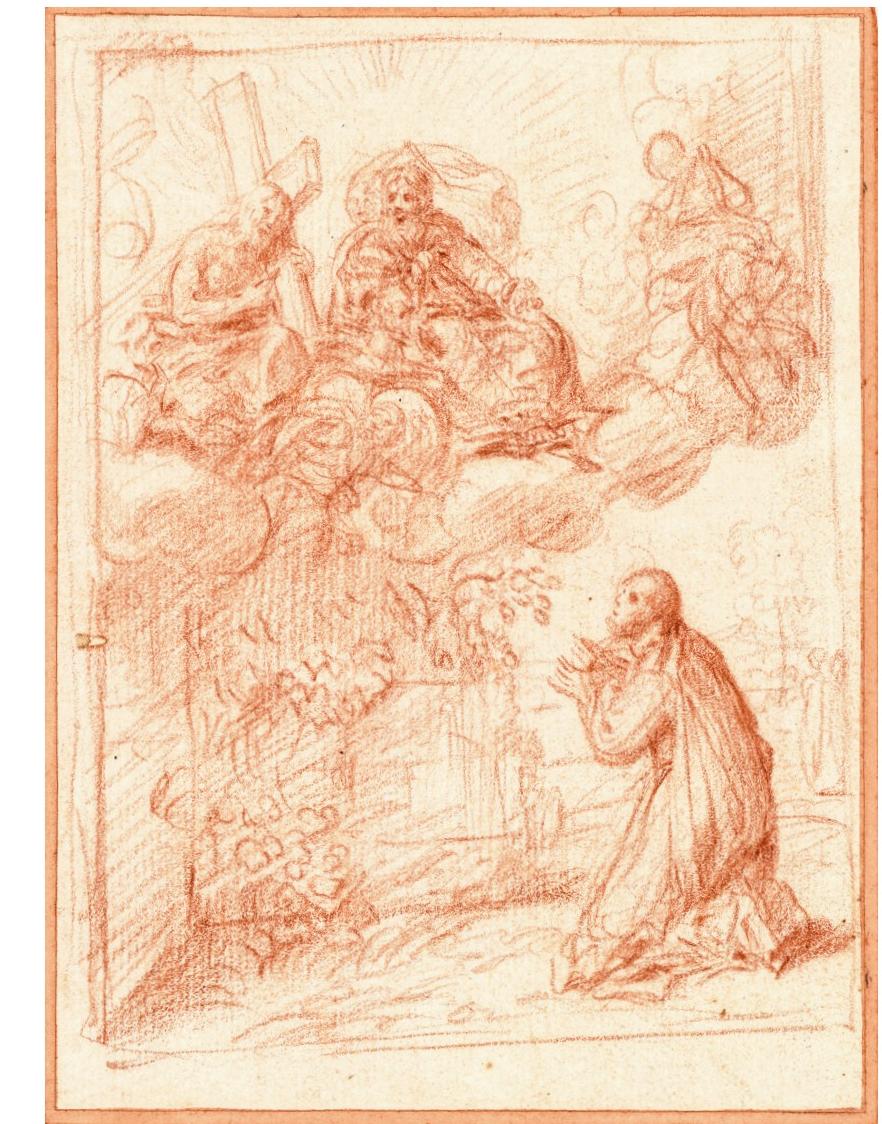


Fig. 7

Fig. 7 Domenichino, *Saint Ignatius of Loyola's Vision of Christ and God the Father at La Storta*, ca. 1622.
Red chalk, $6\frac{1}{8} \times 4\frac{5}{8}$ in. (15.7 \times 11.6 cm). Royal Collection at Windsor Castle (inv. no. RCIN 900800)

Lavinia Fontana

(1552, Bologna–1614, Rome)

Provenance
Exhibitions
References
Technical report

The Holy Family with Saint Catherine of Alexandria, 1581

(1552, Bologna–1614, Rome)

Oil on canvas, $42\frac{7}{8} \times 34\frac{5}{8}$ in.
(109 × 88 cm)

Signed and dated, on the rim of the wheel, lower left: *Lavinia Fontana de Zappis Faciebat / MDLXXXI*

Gift of The Ahmanson Foundation
M.2011.2



Celebrated for her portraits of noblewomen, Lavinia Fontana was also an accomplished painter of altarpieces for private and public devotion, patronized by the highest ranks of the church and society in Bologna and Rome. Fontana's skill as a portraitist is particularly evident in her sensitive depiction of the beautiful, young Saint Catherine who kneels before the Christ Child in *The Holy Family with Saint Catherine of Alexandria*. Wearing a pearl-studded crown and holding a palm frond and the spiked wheel of her martyrdom, she receives the infant's blessing, whose death is referenced in the funerary curtain behind the group and the carved face on his cradle, an allusion to a Roman sarcophagus. Behind the Christ Child, the Virgin Mary raises her arms in prayer, while Joseph watches from the shadows at the right, a reference to his passive role in the conception of Christ. Light cast from the upper right softly models the figures and unifies the composition, reinforcing its diagonal organization.

According to the *Golden Legend*, Catherine was the daughter of a pagan king who was governor of Alexandria. Determined to remain a virgin, she announced that she would marry only someone who surpassed her in intelligence, dignity, wealth, and beauty. She had become interested in Christianity as a young woman. A holy hermit gave her an image of the Virgin, instructing her to take it to her bedroom, lock the door, and pray so that she might see the Christ Child. When she prayed, however, only the Virgin appeared. Following her conversion, Catherine prayed again, whereupon the Virgin came before her with the Christ Child, who placed a ring on Catherine's finger, as a sign of their mystical marriage. Failing to undermine her faith and fearing her influence, the emperor Maxentius had her bound to an instrument of torture made of four wheels studded with iron spikes. When a thunderbolt shattered the device, the emperor commanded that she be beheaded.

LACMA's painting is exceptional in its depiction of the infant Christ blessing the beautiful saint, who wears a ring on her right hand. By depicting this moment, rather than the more popular image of Christ placing the ring on Catherine's finger, Fontana focuses the painting on Catherine's devotion to Christ as the son of God, born of woman, who was martyred and resurrected. The image of the Virgin Mary with the Christ Child before her recalls the icon of Our Lady of the Sign, an early Christian depiction of the Virgin seen frontally with arms raised in the orans position and with an image of the Christ Child within a round aureole on her chest. While this iconic image refers to the Annunciation of Christ, the Virgin Mary's upraised arms also express her mourning, as depicted, for example, by Michelangelo in his *Pietà* for Vittoria Colonna (Isabella Stewart

Gardner Museum, Boston, inv. no. 1.2.0.16). Michelangelo's design was recorded in an engraving by Giulio Bonasone (1546), which, in turn, served as the model for a 1579 engraving by Agostino Carracci. Fontana herself likely relied on Agostino's engraving for her 1592–94 *Deposition with the Portraits of Patrons* (location unknown).¹ Whereas in these images, the Virgin looks to Heaven, in LACMA's painting she lovingly admires the Christ Child. By shifting the Virgin's gaze, Fontana acknowledges her understanding of Christ's martyrdom and emphasizes her role as both mother and intercessor between God and mankind, specifically the supplicant who prays before the painting and identifies with Saint Catherine's mystical experience.

The Holy Family with Saint Catherine of Alexandria is typical of the larger religious paintings that Fontana began to paint in the late 1570s. It may have hung in a bedroom or above the altar of a private chapel. Kneeling in front of the altar, the supplicant would have identified with Catherine, whose upper torso only is visible, suggesting that she and the viewer occupy the same space. In depicting the mystical encounter of Saint Catherine with the Holy Family as a realistic image and thus an experience in which the faithful could participate, Fontana was following the dictates of the Council of Trent established in December 1563 and elaborated by various writers, including Cardinal Paleotti (1522–1597), who was appointed archbishop of Bologna in 1567. In his *Discorso intorno alle imagini sacre e profane* (*Discourse on Sacred and Profane Images*), published in 1582, Paleotti sought to explain the Council of Trent's decisions concerning sacred art and called for clarity and naturalism to replace the complexity that was a hallmark of the Mannerist style. The purpose of art was to provide an emotional stimulus to piety, capable of moving the spirit (*movere gli affetti*). Art was to appear to be alive (*viva*) and true (*vera*). Artists were thus to strive for clarity and intelligibility while providing a realistic interpretation of the subject. Lavinia Fontana was doubtless aware of the dictates that sought to reshape the production of images during the Counter-Reformation, as her father, the painter Prospero Fontana (1512–1597), was an adviser to Paleotti.²

Her exceptional success as a female artist was founded on her sensitivity as a painter coupled with her access to the noblemen and -women of Bolognese society.³ With her talents applied in this milieu, early in her career she established herself as a successful portrait painter. Her reputation generated commissions throughout her long life, even as she traveled beyond Bologna to Naples and ultimately to Rome. AW

Saint Francis Comforted by an Angel,
ca. 1615
Oil on canvas, 46½ × 62 in.
(118.11 × 157.48 cm)

Gift of The Ahmanson Foundation
M.73.6



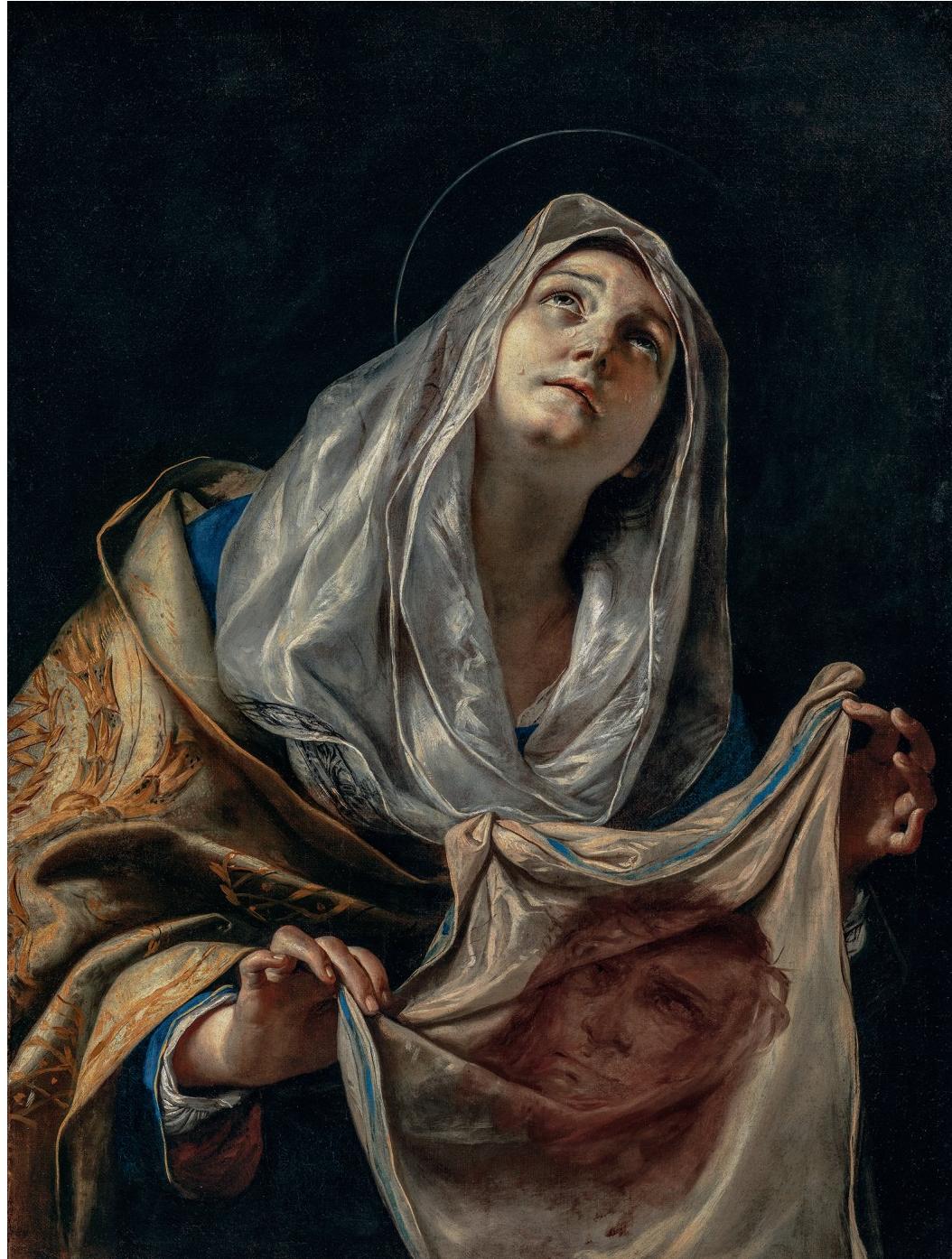
The attribution of this *Saint Francis* to Morazzone (Pier Francesco Mazzucchelli; ca. 1573–1626) has long been subject to scrutiny. Whereas the attribution to Morazzone had been suggested by Roberto Longhi in 1970, the painting was acquired by the dealer Frederick Mont—from whom it was bought for LACMA in 1973—as a work of the Spanish painter Francisco Ribalta (1565–1628). Since 1970 the ascription to Morazzone has been challenged by all scholars of the seventeenth-century Lombard school and rejected most emphatically by Jacopo Stoppa in his catalogue raisonné of the artist.¹ At the same time, the quality of the painting has never been questioned, even though attempts to attribute it to such important artists as Francesco del Cairo (1607–1665), Morazzone's most famous follower; Isidoro Bianchi (1581–1662); or Stefano Montalto (1612–1689) have not been convincing.²

In the rich iconography of Saint Francis, the description of the saint lying unconscious and being softly awakened by an angel playing the viol enjoyed great favor at the time of the Counter-Reformation. A fourteenth-

century text, the *Fioretti (Little Flowers)*, of Saint Francis of Assisi relates not only the saint's inexhaustible acts of charity and his love of nature but also the extent of his devotion: exhausted from mortification, having endured attacks from the devil and received Christ's stigmata, the saint fell into an ecstatic state close to death. The powerful image, alluding to the reward the faithful who had surrendered themselves to Christ could expect, was, in the hands of skilled artists, both seductive and emotional.³ These were some of the qualities painters should strive for, according to Cardinal Paleotti, in his *Discourse on Sacred and Profane Images* (1582), the most important essay on the role and importance of images in the Counter-Reformation.⁴ The artist who painted this picture was as aware of the admonishments of the church regarding the representation of saints as he was of the increasing role of music in the Catholic liturgy after the Council of Trent, evoked here by the illuminating and comforting presence of the musician angel. JPM

Mattia Preti
 (1613, Taverna, Calabria–
 1699, Valletta, Malta)

Provenance
 Exhibitions
 References
 Technical report



Saint Veronica with the Veil, ca. 1652–53
 Oil on canvas, 39 1/4 × 29 1/2 in.
 (99.5 × 75 cm)

Gift of The Ahmanson Foundation
 M.84.20

According to tradition, Veronica, whose name was derived from the Latin *vera* (true) and the Greek *icon* (image), was one of the holy women who accompanied Christ to Calvary. As she used her veil to wipe his face, Christ's face became miraculously imprinted upon it. Although not mentioned in any of the Gospels, the story became a tenet of Catholic devotion, culminating in the veneration of a relic—supposedly the veil itself—displayed in the basilica of Saint Peter's from the thirteenth century onward. The relic was said to have disappeared, perhaps during the 1527 Sack of Rome by the imperial armies, but copies of it proliferated until, in 1616, Pope Paul V (r. 1605–21) forbade its reproduction. This edict was followed by another, issued by Pope Urban VIII (r. 1623–44) in 1629, calling for all reproductions of the holy image to be destroyed. Images—but not copies—of the veil alone nevertheless continued to be painted by artists, such as Francisco de Zurbarán (1598–1664). Images of Veronica holding the veil, although uncommon, had been painted since the Renaissance in both northern and southern Europe. Later representations, such as Mattia Preti's, may indeed have been a way to circumvent the papal edict forbidding the reproduction of the Holy Face relic. In regard to the Preti *Veronica*, however, this would be surprising, given the fact that it was executed for a member of the Colonna family, allied to the Barberini, and therefore to Pope Urban VIII.

The provenance of the painting has been recently established by Natalia Gozzano, who traced it back to its original owner, Girolamo I Colonna, in whose inventory, drawn up in 1667 (a year after his death), a painting of the

subject is described, although not identified.¹ It is likely that Girolamo commissioned the work directly from Preti, who was active in Rome until 1652.

Born in Calabria, Preti was established in Rome by 1630, where he and his brother Gregorio set up a studio. Influenced by Caravaggio, Preti also absorbed the lessons of Guercino and traveled throughout the peninsula, notably to Florence, Bologna, and Venice. The effective composition of the Los Angeles *Veronica*, with its figure seen *di sotto in su* (seen from below, upward), reflects the eclecticism of the artist, who borrows traits more typical of the Bolognese and Venetian traditions, which he blends with the sense of drama and a strong chiaroscuro associated more with Rome and Naples. The date of the painting has been the subject of debate. Previously published by LACMA as a work done in Naples in the late 1650s,² it has been also and more convincingly dated by John T. Spike, author of the artist's catalogue raisonné, to the very last period of Preti's activity in Rome, just before his departure for Modena and eventually Naples and Malta.³

The painting's popularity is attested by the existence of several copies and derivations. Besides those at the Palais Fesch-Musée des Beaux-Arts in Ajaccio, Corsica (inv. no. MFA 852.1.320) and at the Martin von Wagner Museum at the University of Würzburg (attributed to Giuseppe Bartolomeo Chiari), a copy was sold at Christie's, New York (5 October 1995, lot 167), another at Wannenes, Genoa (6 March 2013, lot 374), and yet another at Christie's, London (29 April 2017, lot 95, attributed to the circle of Elisabetta Sirani). **JPM**

Bacchus and Ariadne, ca. 1619–20
 Oil on canvas, 38 × 34 in.
 (96.5 × 86.4 cm)

Gift of The Ahmanson Foundation
 M.79.63



Ariadne, the daughter of Minos, the king of Crete, had fallen in love with the young Athenian hero Theseus, who had come to the island of Crete to slay her half brother, the Minotaur. Others had attempted to vanquish the half-man half-bull monster, only to become lost in the labyrinth in which he dwelled. Ariadne came to Theseus's aid, giving him a sword and a ball of string that would enable him to find his way out of the maze. The victorious youth was thus able to return to Ariadne, and the two fled to the island of Naxos. There, however, Theseus abandoned his lover while she slept. Bacchus soon came upon the inconsolable Ariadne who was wandering the shores, and the two were later to wed. Guido Reni here depicts the moment of Bacchus and Ariadne's initial encounter, which was first recounted by Ovid in his *Ars amatoria* and *Metamorphoses*.

Guido Reni represented the subject of Bacchus and Ariadne twice, in two very different compositions painted about forty years apart.¹ LACMA's version is the earlier, smaller, and more focused composition, painted in Bologna about 1619–20, close in date to *Atalanta and Hippomenes* (Museo del Prado, Madrid, inv. no. Poo3090) and *Samson Victorious* (Pinacoteca Nazionale, Bologna, inv. no. 450). As in these paintings, the narrative of Bacchus and Ariadne is clearly expressed through a palette limited to brilliant, mostly primary colors, clear light, and well-defined forms. The two solidly modeled figures set in the immediate foreground, their forms bounded by firm contours and dramatically lit, stand out in relief against the brilliant blue sea and sky, which appear like a stage flat with little indication of real depth. Only a soft white haze demarcates the horizon, where the white sails of Theseus's departing fleet can be seen. Red, gold, and green draperies wrap around the figures, enhancing their three-dimensional forms.

Reni first trained in Bologna with the Flemish painter Denys Calvaert. In the 1590s he attended the Bologna academy established by Annibale and Agostino Carracci and their cousin Ludovico. Shortly after 1600 he followed the Carracci to Rome. Briefly enthralled by the works of Caravaggio, Reni eventually returned to the ideals of the Carracci school, which emphasized drawing from the live model together with study of classical Greek and Roman sculpture and the art of the Renaissance, especially Raphael. Reni's interest in ancient sculpture is especially evident in LACMA's *Bacchus and Ariadne*. The contrapposto pose of Bacchus is particularly reminiscent of classical statuary: with his weight shifted to his proper left leg, his hips and

shoulders rest at opposite angles, twisting his entire torso into a slight S-curve. Scholars have associated Reni's Bacchus with different ancient sculptural models. Elizabeth Hipp, for example, identified as Reni's possible sources the statue of Meleager or a now-lost Bacchus (known today only from a drawing), in the Vatican's Belvedere Court, which the artist reversed and elaborated.² Reni's Bacchus also resembles the *Hermes Belvedere*, which was studied and adapted by Rubens and other artists.³ The reclining Ariadne, with her head supported in her left hand, has been compared to allegorical figures of Sleep on Roman sarcophagi.⁴ However, it may have been more directly inspired by the *Sleeping Ariadne* (fig. 8), a Roman copy of a second-century B.C. Hellenistic sculpture in the Belvedere courtyard at the Vatican.⁵

In both Reni's painting and the ancient sculpture, the figure reclines on her left side with her legs crossed at the calves, her left arm propped on a rock and her head resting in her left hand. The similarity of their overall pose is striking. Reni modified the ancient model only slightly, shifting the figure to address the viewer frontally and lowering the right arm that circles her head, instead extending it out toward Bacchus. Ariadne's facial type and expression are based on the head of Niobe from the so-called Niobe Group (Gallerie degli Uffizi, Florence), which was then also in the garden of Rome's Villa Medici, where Reni greatly admired them, as reported by Giovanni Pietro Bellori.⁶

Stephen Pepper interpreted the composition of LACMA's painting as a *scherzo*, a learned jest or a pun.⁷ He observes that the gestures of the figures, which belong to the repertoire of classical rhetoric, are ironically combined with the melodramatic sentimentality of the scene, in which the rejected lover, tears running down her cheeks, bemoans her loss as she reaches her hand beseechingly toward the handsome Bacchus, whose posture and expression seem to imply a certain impatience with her continuing lament. Richard Cocke objects to Pepper's interpretation of the painting as a *scherzo*, arguing that it "fails to do justice to the poetic concentration upon the drama of the central figures expressed through controlled rhetoric of their gestures."⁸ Reni, he contends, had carefully read Ovid's version of the story and distilled the narrative of Bacchus and Ariadne on the shores of Naxos to the two figures alone.

Reni's unusual isolation of Bacchus and Ariadne and use of dramatic gestures derived from the classical rhetorical repertoire have been compared by one author to *tableaux vivants*, in which live actors assume positions

representing a central moment in a theatrical performance.⁹ Rather than classical texts, it is possible that the artist was, in fact, primarily influenced by contemporary theater. The painting's concentration on pathos suggests the artist's familiarity with "Ariadne's Lament." Originally conceived as the high point of the lost opera *Arianne (Ariadne)*, composed by Claudio Monteverdi (1567–1643), with libretto by Ottavio Rinuccini (1562–1621), the sentimental aria was published independently, becoming highly influential and widely imitated. As in Reni's painting, the aria's central drama was focused on Ariadne's suffering as she mourns her abandonment on Naxos by Theseus; significant events, such as the departure of Theseus and the dramatic arrival of Bacchus are only announced in the opera by messengers. Notably, in the painting, Theseus is merely suggested by the distant white sails of his departing ships. The sentimental aria was itself apparently taken somewhat humorously by at least some.¹⁰ If Reni's primary literary reference was indeed "Ariadne's Lament," rather than one or more of the classical sources, one can find agreement between both Pepper and Cocke.

Carlo Cesare Malvasia reports four copies of the painting, indicating the composition was well known and admired, but it is unknown for whom Reni originally painted this version.¹¹ By 1627, however, it was in the possession of the Bolognese poet Cesare Rinaldi (1559–1636),

a friend and patron of Reni who wrote several poems in praise of his art.¹² Rinaldi worked for the Gonzaga in Mantua and was involved with the so-called Gonzaga circle of literati, musicians, and artists in Bologna, including Reni. Correspondence from at least 1613 reveals that Reni and Rinaldi were in contact exactly when the artist was painting mythological subjects for the duke of Modena.¹³ The subject of Bacchus and Ariadne, with its connection to Monteverdi's "Ariadne's Lament" and treatment as a *scherzo*, would have appealed to Rinaldi, who would have recognized it as a clever twist on the subject, similar to his understanding of Monteverdi's lament as a musical comedy.

By 1693 Reni's *Bacchus and Ariadne* was owned by Pietro (1667–1740), Cardinal Ottoboni, Rome. The painting does not appear among the large collection of paintings, sculpture, and books that he inherited from his great-uncle, Pope Alexander VIII (1610–1691, r. 1689–91). Therefore, it was likely acquired by the cardinal himself.¹⁴ For the famous patron of music, literature, and art, the appeal of the painting, which remained in his collection until his death, is understandable.¹⁵ It is recorded in the postmortem inventory of his estate that was drafted in anticipation of a sale to cover his debts. By November 1758 *Bacchus and Ariadne* was in London in the collection of Nathaniel Curzon, 1st Lord Scarsdale, and remained with the Curzon heirs until it was sold to Agnew's in 1978. AW



Fig. 8

Fig. 8 *Sleeping Ariadne*, ca. 130–40. Marble, 63 $\frac{5}{8}$ × 76 $\frac{3}{4}$ in. (161.5 × 195 cm). Galleria delle Statue, Museo Pio Clementino, Vatican Museums (Cat. 548)

Portrait of Cardinal Roberto Ubaldini
(1581–1635), Papal Legate to Bologna,

ca. 1625

Oil on canvas, 77½ × 58¾ in.

(196.8 × 149.2 cm)

Inscribed on letter in hand: *All Ill.^{mo} et Rs^{mo} S^g/ Cardinalle Ubaldino; on left edge in architecture: questo Guido; on letter on table: All Ill.^{mo} R^o S^g/ Car^d Vbaldi...*Gift of The Ahmanson Foundation
M.83.109

Rested in the luxurious vestments of his office,¹ Cardinal Roberto Ubaldini sits in a straight-back, upholstered chair by a table that, like the chair, is covered with rich red velvet fringed with gold. The open inkwell adorned with his coat of arms and the cardinal's insignia, the quill pen, and the folded letter on the table suggest that the cardinal has been interrupted from his correspondence by the arrival of a visitor to whom he turns. Both the letter on the desk and a second one in the cardinal's right hand are addressed to him, calling attention to the sitter's identity. A heavy, dark-red silk curtain frames the cardinal but is pulled aside at the left to reveal a sunlit arcade leading to a formal garden and fountain.

Portrait of Cardinal Roberto Ubaldini recalls Guido Reni's own *Portrait of Pope Gregory*, painted in 1621–22 (fig. 9). However, the earlier work follows tradition and portrays the pope seated in the immediate foreground so that he is seen only above the knees. Inspired by the famous papal portraits by Raphael and Titian, two of the artist's most admired predecessors,² Reni depicts not only Roberto Ubaldini's likeness but also the office of cardinal and the ambitions of the man who occupied it. He represents Ubaldini as a full-length figure seated in an expanded fictive space which allowed the artist to display fully the cardinal's vestments: he wears a brilliant red watered-silk mozzetta (cape) over a knee-length white rochet of delicate aria lace that is beautifully revealed by the floor-length red watered-silk cassock beneath it. These voluminous garments combine with the setting to create an impression of sumptuous grandeur that further elevates the stature of the sitter and artist.

The full-length large format and rich palette of reds in the present work may have been inspired by Anthony van Dyck's contemporary portraits of dignitaries associated with the papal court. For example, in Van Dyck's *Portrait of Agostino Pallavicini*, painted about 1621 (J. Paul Getty Museum, Los Angeles, inv. no. 68.PA.2), the Genoese ambassador to the papal court appears consumed by the sumptuous red robes of his office. But it was Van Dyck's magnificent full-length *Portrait of Cardinal Bentivoglio* (1623, Galleria Palatina, Pitti Palace, Florence, inv. no. n. 82 [1912]), seated frontally at his desk and turning toward his left as if responding to a sudden noise or intrusion, which provided a dramatic new model for Reni.

Reni's *Portrait of Cardinal Roberto Ubaldini*, like many other important portraits of cardinals and popes produced during the mid-1620s, must have been connected with the celebration of the Jubilee Year in 1625.³ The painting also dates to the period when the cardinal served as papal legate to Bologna, between 1623 and 1627. Because Bologna was part of the Papal States, ruled by the papal legate and a senate, Ubaldini was both spiritual and political head of the city. Ubaldini was known for his close friendship with many of the leading literary figures of the day and was a patron of music, but he does not appear to have taken a significant interest in the visual arts or to have assembled an extensive personal collection.⁴ His choice of Guido Reni, the celebrated Bolognese painter, was no doubt politically motivated. Roberto Ubaldini's only other known commission occurred on 31 July 1634, when he signed a contract with the sculptor Alessandro Algardi (1598–1654) for the construction of a tomb in Saint Peter's for Leo XI, Ubaldini's great-uncle.⁵

The appearance of Reni's *Portrait of Cardinal Roberto Ubaldini* in the cardinal's will indicates that it had been painted for his personal use and remained in his collection until his death.⁶ The will also mentions two other unattributed portraits of the cardinal, one of which is apparently the oval bust portrait in mosaic made between 1632 and 1635 by Giovanni Battista Calandra (fig. 10), based on Reni's painting and intended for the tomb of the cardinal's brother Ottaviano Ubaldini in Santa Maria sopra Minerva, Rome.⁷ According to Roberto's will dated 4 April 1632, he intended to leave one painting each to his brothers Ugo and Ottaviano, to his Albizzi nephews and their sister, Maria, to Cardinals Borghese, Caponi, and Ludovisi, and to his two executors.⁸ Ottaviano died only a few months after his brother's will was executed, on 14 August 1632, so when the cardinal died four years later, his estate passed to his brother's widow, Maria Isabella Accoramboni (d. 1672), who also inherited the estate of Canon Ugo Ubaldini.⁹

Maria Isabella died in 1672. Her will indicates a woman of significant wealth. The inventory of her estate compiled by her nephew Mario Accoramboni included 202 paintings,¹⁰ among them two unattributed large, framed portraits of Cardinal Ubaldini, two smaller, unattributed portraits of the cardinal, and a fifth unattributed portrait.¹¹ Although the inventory made after her death does not

specifically cite Reni's *Portrait of Roberto Ubaldini*, Maria Isabella's will does specifically mention a portrait of Ubaldini by Reni as among the most valuable paintings she had inherited.¹² It was, therefore, undoubtedly one of the two large unattributed portraits of the cardinal.

Apparently childless, Maria Isabella Accoramboni passed her estate, including the portrait of Cardinal Roberto Ubaldini, to her nephew Marchese Mario Accoramboni, the son of her brother Fabio. By 1694, the *Portrait of Roberto Ubaldini* by Guido Reni was among the paintings lent by Mario's son Marchese Ugo Accoramboni to an exhibition of paintings from Roman collections held at San Salvatore in Lauro, Rome. The portrait appears again in the inventory of Ugo's estate following his death in 1719, when it was bequeathed to his son Marchese Mario Accoramboni, by whom it was passed to his son Marchese Filippo Accoramboni, and following his death, to Filippo's widow Marchesa Virginia Ossoli Vedova Accoramboni, Rome. She was identified as the owner of the portrait in 1802, when a census was made of works of art in private Roman collections. By 1821 the painting was in London.

In 1690 Filippo Baldinucci described a portrait of Cardinal Ubaldino by Guido Reni as having been in the collection of the heirs of Senator Minerbetti, Florence, which included an inscription in the lower right corner: *Robertino Cardinal Ubaldinus Bonon. / Legatus / A.D. MDCXXV / Guido Renus Pictor fecit.*¹³ This painting was acquired by W. B. Spence from the Palazzo Guadagni sale in Florence in 1865.¹⁴ By 1888 it belonged to Lord Wimbourne, Canford Manor, Dorset, then was acquired at auction from Wimbourne in 1923 by Benjamin Guinness. In 1943 the painting, which Guinness had transferred from London to

his residence in Italy, was destroyed during the bombing of Montecassino.¹⁵ Ellis Waterhouse, who included the painting in an exhibition at the Royal Academy of Arts in London in 1938, identified Guinness's painting by its inscription. Because the inscription does not appear on LACMA's painting, and at the time of its acquisition the provenance was only known from 1821, LACMA's painting was first considered a copy of the Guinness portrait. It was only when the LACMA painting was cleaned following its sale in 1982, that the incredible beauty and quality of the painting were recognized. In his 1984 catalogue raisonné of Guido Reni, Stephen Pepper exclaimed, "There can be no doubt that it [LACMA's painting] is a superb autograph work."¹⁶ The high quality of the painting and the recently documented provenance of the Los Angeles version confirm that it was painted for Cardinal Ubaldini and passed through his heirs until sold in the early nineteenth century.

Stephen Pepper suggests that the Guinness portrait may have been painted "to serve in some official location and thus required the official inscription."¹⁷ Riccardo Benucci proposes that Maria Isabella may also have inherited the portrait mentioned by Baldinucci and given it to Minerbetti, who was a cousin of Ubaldini and is mentioned as the recipient of a gift of another painting from the estate of Maria Isabella.¹⁸ However, her inventory and the 1719 inventory of her son and heir, Ugo Accoramboni, describe an autograph portrait as well as a copy of a portrait of Cardinal Ubaldini by Guido Reni, therefore casting doubt on Benucci's theory.¹⁹ It does not, however, negate the idea that perhaps another version had been sent to Florence, Ubaldini's native city, by either the cardinal or another family member. AW



Fig. 9



Fig. 10

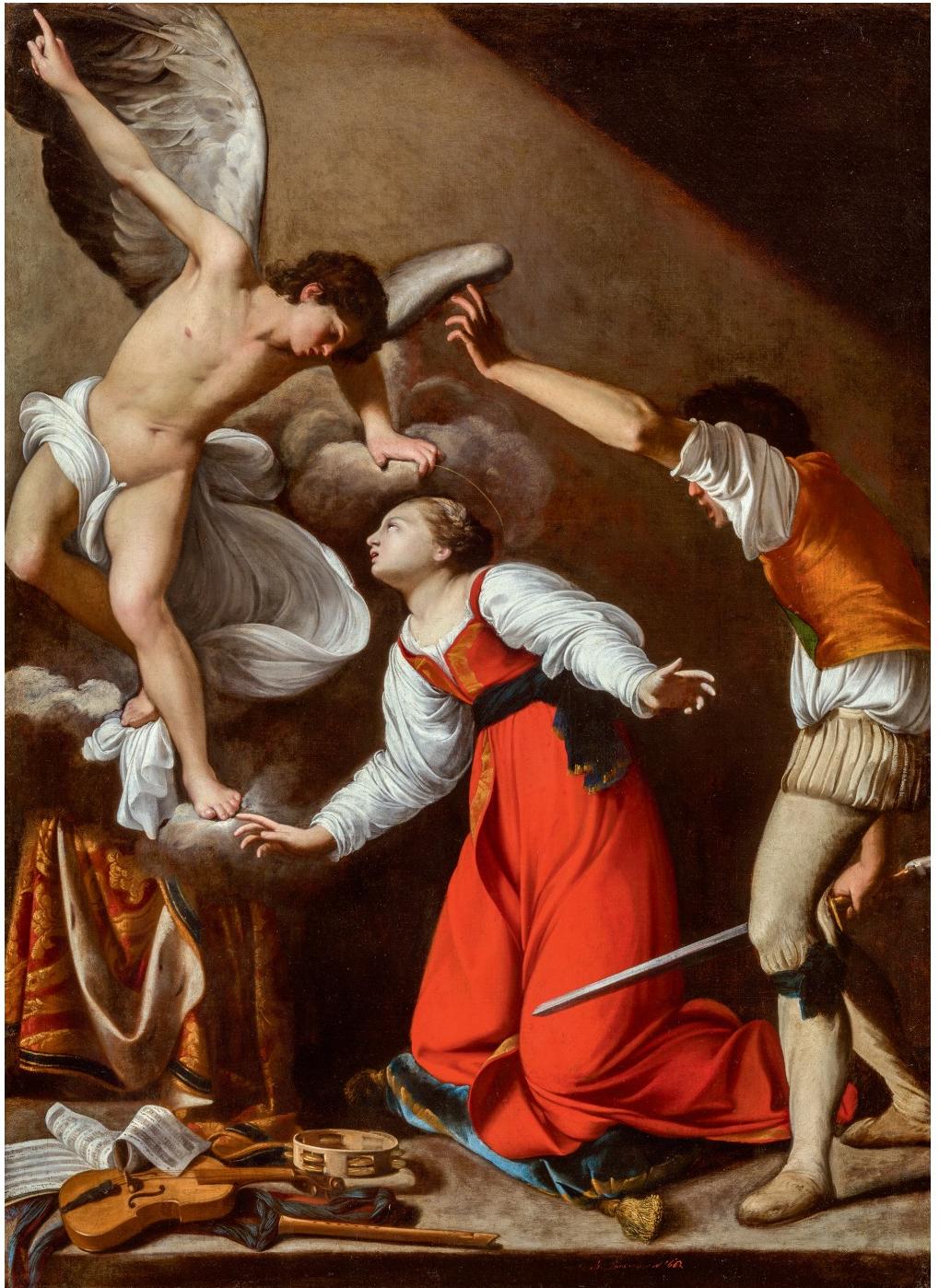
Fig. 9 Guido Reni, *Portrait of Pope Gregory XV*, 1621–22. Oil on canvas, 51 3/4 x 37 1/2 in. (131.5 x 95.3 cm). Corsham Court, Wiltshire

Fig. 10 Giovanni Battista Calandri after Guido Reni, *Portrait of Cardinal Roberto Ubaldini*, 1632–35. Mosaic, 28 3/8 x 24 3/8 in. (72 x 62 cm) with frame. Congregation for the Evangelisation of Peoples, Vatican City State (inv. no. PFoo5)

Carlo Saraceni, also known as Carlo Veneziano
(ca. 1579–1620, Venice)

The Martyrdom of Saint Cecilia, ca. 1610
Oil on canvas, 53½ × 38¾ in.
(135.9 × 98.4 cm)
Inscribed¹ in red paint, lower right: P.[B.?] Capranica
N° 602; on the reverse of the original canvas:
Rondinini N° 30; on the back of the old (18th c.?)
relining: C. I. N. 151. [in red paint] / Di Carlo Veneziano
G. M. R. N°

Gift of The Ahmanson Foundation
AC1996.37.1



Kneeling on a blue cushion, awaiting the executioner's fatal blow, Saint Cecilia is startled by the sudden appearance of a youthful angel, who gestures toward heaven as he looks deeply into her eyes. Her open gesture and her fully illuminated face indicate that Cecilia recognizes her guardian angel. A bold shaft of light cuts through the shallow, stagelike space from the upper left, emphasizing the diagonal line of the angel's arm continued through the gestures of Saint Cecilia and the executioner. His upraised arm conceals his eyes, suggesting that he, who is not a Christian, does not actually see the angel. His dropped sword glistens against Cecilia's vibrant red dress. Light cast on his tense right hand, however, suggests that action is merely suspended and that her death, alluded to by her red dress, is imminent.

The red dress trimmed with gold embroidery, the tasseled blue cushion, and the ermine-lined mantle discarded on the prayer desk, as well as the instruments and musical score scattered on the floor, refer to Cecilia's noble birth and to her rejection of her earthly life. According to Jacobus de Voragine in the *Golden Legend* (ca. 1260), Saint Cecilia was the daughter of an aristocratic Roman family who was "reared from the cradle in the faith of Christ." Although she vowed to remain a virgin, her parents espoused her to a youth named Valarian. On her wedding night, Cecilia confided in her husband that she had an angel as her lover, who zealously guarded her body. When Valarian demanded to see her lover, she sent him to Bishop Urban, who was hiding among the tombs of the martyrs. Baptized by Urban, Valarian returned to find Cecilia in conversation with the angel, whom he now could see. Valarian and his brother were eventually killed for preaching Christianity. When Cecilia refused to sacrifice to pagan idols, the priest Almachius ordered that she be killed by scalding in a boiling tub. Unharmed, she was sent to an executioner who struck her three times in the neck with a sword but failed to sever her head. Left bleeding and half dead, she lived for three days, during which time she gave away all her earthly possessions to the poor.

The cult of Saint Cecilia originated in Rome in 821, when Pope Paschal I (d. 824) identified her remains in the catacomb of Callixtus and removed them to the basilica of Santa Cecilia in Trastevere, which he had built on the site of her former home. The recovery of her perfectly intact corpse, although partially decapitated, during the renovations of

the basilica in 1599, elevated her cult, which became part of a general revival of interest in Early Christian martyrs. This revival had been stimulated by the rediscovery of the Roman catacombs in 1578. The introduction of an inexhaustible supply of relics fostered competition among bishops to demonstrate that their local churches also possessed priceless vestiges from the most heroic period of ecclesiastical history.²

Arriving in Rome from his native Venice about 1598, Carlo Saraceni would have witnessed the excitement surrounding the discovery of Saint Cecilia's miraculously preserved remains the following year. The event was marked in 1600 by the publication of Antonio Bosio's biography of the saint, who since the fifteenth century had been accepted as the patron saint of music.³ Also in 1600 Cardinal Paolo Emilio Sfondrato commissioned Stefano Maderno (1576–1636) to carve a naturalistic marble statue depicting the semidecapitated corpse (Santa Cecilia in Trastevere, Rome).⁴

Saraceni combines the dramatic light and gestures of Caravaggio with the sensuous color characteristic of Venetian paintings. Like Caravaggio he defines space in terms of three-dimensional forms modeled by light and shadow, which give figures and objects a sense of tangible reality. Balancing on a cloud that rests on a prayer desk, the angel appears to occupy the same material reality as the saint and swordsman, who by their dress appear to be contemporaries of the artist.⁵ It is only the angel's wings and virtual nudity that identify him as otherworldly. Like Caravaggio, Saraceni presents the historical event in the present tense, increasing the viewer's identification with the composition by including realistic details, such as the angel's carefully described feather wings, details of costume, and the music scores and instruments. The still life of violin, flute, and tambourine suggests that Saraceni knew the still life in Caravaggio's *Amor Vincit Omnia* (1601–2; Gemäldegalerie, Berlin, inv. no. 369), which was then in the Giustiniani collection, Rome. The diagonal shaft of light that boldly illuminates the figures captured in a moment of suspended violence and the dramatic, plunging movement of Saraceni's angel recall devices used by Caravaggio in his paintings. The billowing white drapery encircling the angel, for example, appears to reference Caravaggio's *Saint Matthew and the Angel* in the Contarelli Chapel in San Luigi dei Francesi, Rome (1599–1600).

While adapting elements from Caravaggio's paintings, Saraceni transforms "Caravaggio's tragic drama into lyrical, ecstatic sentiment."⁶ In their smaller, more delicate scale, Saraceni's figures, influenced by the work of the German artist Adam Elsheimer (1578–1610), depart from those of Caravaggio. In the Venetian's hands, moreover, the colors are richer, and transitions between light and shade are gentler, creating the impression of an enveloping atmosphere.⁷ Saraceni's charm is evident in another version of the subject (fig. 11), in which the wings of the angel (whom Valarian saw watching over Cecilia when he returned from his baptism) spread protectively behind her as they engage in a duet played on a double bass viol and large lute. Against the neutral background described only by the shaft of light, the gestures and elegant poses of the sculptural figures are carefully choreographed into a characteristically complex and lyrical composition. Saraceni's highlighting of the hands and contours of the white sleeves and swirling drapery, as well as of Cecilia's red gown and the pleats of the executioner's breeches, activates the composition.

LACMA's painting has been convincingly dated to the beginning of the second decade of the seventeenth century, by which time Saraceni had acquired a sophisticated understanding of the principles of Caravaggio's artistic techniques.⁸ And while the scale of the figures continues to recall Elsheimer's influence, not so with Saraceni's settings, which have left behind Elsheimer's landscapes and intimate narrative for Caravaggio's neutral settings.

A number of motifs in LACMA's *Saint Cecilia* are repeated in other works by Saraceni that are datable to 1606 to 1614. The diagonal organization of the composition, which builds toward the upper left, recalls that of the monumental *Rest on the Flight into Egypt*, which Saraceni painted in 1606 for the Camaldolite Hermitage in Frascati. Further, the executioner's gesture is also similar to Joseph's, and the profiled face of Cecilia recalls that of the Virgin.

LACMA's *Martyrdom of Saint Cecilia* was probably intended for a private chapel. Saint Cecilia was blessed with an angelic gift for composing and singing hymns, and as a result was a popular subject for organ wings, altarpieces, and easel paintings since at least the fifteenth century.⁹ During the seventeenth century, musicians in Rome were required to belong to the Congregazione di Santa Cecilia in order to practice their craft.¹⁰ Natale Rondinini (1540–1627), who was one of the original owners of the painting and may have commissioned it from Saraceni, was a member of the Congregazione di Santa Cecilia.¹¹ His devotion to the saint is reflected by the appearance in his collection of several paintings depicting either her playing the organ or her martyrdom.¹² In addition to Saraceni's painting, Rondinini owned Orazio Gentileschi's *Saint Cecilia* (National Gallery of Art, Washington, DC, inv. no. 1961.9.73) and Giovanni Lanfranco's *Saint Cecilia* (Bob Jones University Museum, Greenville, SC, inv. no. P.81.646).¹³ AW



Fig. 11

Fig. 11 Carlo Saraceni, *Saint Cecilia and the Angel*, ca. 1610. Oil on canvas, 67 3/4 x 54 3/4 in. (172 x 139 cm). Gallerie Nazionali d'Arte Antica di Roma, Palazzo Barberini, Rome, 1367 (inv. no. F.N. 881)

Tanzio da Varallo

(ca. 1580, Alagna–1632/33, Borgosesia[?])

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Adoration of the Shepherds with Saint Francis and Saint Carlo Borromeo,

ca. 1628

Oil on canvas, $73\frac{1}{8} \times 59$ in.
(185.7×149.9 cm)

Gift of The Ahmanson Foundation

M.81.247

The painting was first shown publicly in 1967 at the Manzoni Gallery in Milan and was promptly hailed as a major rediscovery and addition to the corpus of Tanzio da Varallo, an artist who garnered fame in the second part of the twentieth century, following a landmark monographic exhibition held in Turin in 1959. Tanzio's original compositions and realistic figures, his powerful draftsmanship and use of saturated colors, have all exerted a particular appeal to modern sensibilities. This should not let one forget that Tanzio's life and career were deeply rooted in the context of art and religion in his native Piedmont and that it is against that historical and spiritual background that his work can best be appreciated. The facts of his life are not well known, in particular his formative years. In 1600 the artist is documented in Rome, where he reputedly copied Caravaggio,¹ he may have also visited Naples.² Much has been made of this exposure to Caravaggio to explain Tanzio's own "realism," but this can also be credited to a strong trend in the Lombard tradition. Between 1616 and at least 1620, Tanzio was working on frescoes for the Sacro Monte at Varallo,³ one of his major works. Later in life his frescoes at Santa Maria della Pace in Milan mark the culmination of his art. There is no early known provenance for the Los Angeles altarpiece, which, on the basis of its stylistic similarities to the above-mentioned frescoes, has been dated to the later period of the artist, about 1628.

Tanzio was working at a time of strong debates concerning the codification of religious representations. In the wake of the Council of Trent, and in opposition to the iconoclastic tendencies of the Reformation, the Roman Catholic Church vigorously encouraged the use of and devotion to sacred images. These included subjects not only from the scriptures but also from the lives of the saints. In the minds of two ecclesiastical writers of the late sixteenth century, Carlo Borromeo, archbishop of Milan (1538–1584), and Gabriele Paleotti, bishop of Bologna (1522–1597), religious images were visual expressions of the scriptures or of the church-sanctioned lives of the saints, and artists were to be discouraged from inventing subjects that were not rooted in an established text.⁴ Closer to Tanzio's time, Carlo Borromeo's cousin Federico (1564–1631) in 1624 published his own treatise, *Sacred Painting*, in which he developed some of the ideas of his predecessors while introducing his own thoughts about the nature of religious representations. A passage of his *Sacred Painting* could, in fact, be read almost as a criticism of Tanzio's *Adoration*:

I have doubts about whether the portraits of the saints that are often included in representations of the mysteries of our faith are being executed correctly and appropriately. For example, someone painted St. Francis of Assisi in the stable, on bended knee, in adoration of the newborn Infant Jesus with the Mother of God. Perhaps this was done to emphasize the extraordinary piety of the divine Father and including him was meant to be instructive by setting an example for others. But our most holy faith is so devoted to the truth, and we have to be so careful to avoid anything that critics could satirize, that I have only praise for painters who depict holy events exactly as they were, contriving or adding nothing to them.⁵

In spite of such endorsements in favor of pared-down images, few painters followed these instructions, and images of saints were often incorporated into scenes of the life of Christ. This could be prompted by the desire of patrons—including religious orders—particularly attached to specific saints, or just by the popular and widespread devotion to those saints. Canonized in 1610, Saint Carlo Borromeo was considered the architect of the Counter-Reformation. Archbishop of Milan, he was not only a local saint revered for his moral rectitude and for his acts of mercy, but he also symbolized the strength of the church against the Protestant heretics whose proximity in Switzerland was perceived as a threat. Saint Francis, also known for his self-abnegation and acts of charity, was often associated with Saint Carlo Borromeo in Lombard paintings.

A painting, originally intended for the Oratorio di San Carlo at Sabbia, now in the Pinacoteca at Varallo (1628; inv. no. 691), features the two saints again, this time flanking the Madonna holding the blessing Child. A smaller *Nativity* in the collections of the Museo Civico d'Arte Antica, Turin (Palazzo Madama, inv. no. 0586/D), derives its central group of the Madonna and Child from the Los Angeles picture, while omitting the figure of Saint Francis.⁶ A drawing for a kneeling monk, formerly in the Janos Scholz collection, now in the Morgan Library & Museum, New York, traditionally associated with the Saint Francis in the Sabbia/Varallo painting, has been more convincingly considered a study for the Los Angeles Saint Francis by Tiziana Zennaro.⁷ In 1987 the Los Angeles County Museum of Art acquired a study for the Virgin's head.⁸ **JPM**

14 Algardi [\(back to entry\)](#)

¹ I wish to thank both Jennifer Montagu and Patricia Wengraf for their research on this artist and the information they provided on the present, and hitherto unknown, cast. The information in this entry is largely based on the documents they provided (Algardi object file, Department of European Painting and Sculpture, LACMA).

² Such a gilded terracotta was acquired in 2004 by the Museo Nazionale del Palazzo Venezia and was reputed at the time of its acquisition to be the model for the lost silver group. This has, however, been challenged for lack of firm documentation; see Giometti 2011, vol. 4, p. 42, no. 15, p. 168, pl. 15.

³ These include casts in the Cleveland Museum of Art (inv. no. 65–471); Statens Museum for Kunst, Copenhagen (inv. no. 6343); Nelson-Atkins Museum of Art, Kansas City (inv. no. 47 34); Metropolitan Museum of Art, New York (inv. no. 34.111); Palazzo dell'Ordine di Malta, Rome (inv. no. 181); Pushkin Museum, Moscow; and the sacristy of the church of Saint Catherine, Zejtun (Malta). Other casts are in private collections.

⁴ Montagu mentions that a mold of the composition was in Ercole Ferrata's studio, but no bronze cast from it has been identified; see Montagu 1972. Ferrata (1610–1686), whose name is associated with both Bernini and Algardi, completed the latter's work at the church of San Nicola da Tolentino after Algardi's death.

⁵ As Patricia Wengraf noted: "The sculpture is a hollow cast bronze made in six sections. The base metal is a slightly brassy color, while the surface retains much of the original golden-reddish lacquers, lightly rubbed in places. The base and lower part of the rocks are cast as one piece; the kneeling Christ is cast in two parts, with the angel and section of drapery that hangs down over Christ's left arm, and Saint John is composed of three sections. Cold working is seen in the differentiated treatment of the water and of the striations on the rocks, the punching of the drapery, the wings of the angel, and the hair of the figures. At the base of the rock, there is a snake to the proper right of Christ's left foot, which is otherwise only present in the Copenhagen cast" (Algardi object file, Department of European Painting and Sculpture, LACMA).

15 Baglione [\(back to entry\)](#)

¹ After the Council of Trent of 1545–63, four iconographic types for Saint Francis prevailed, which Pamela Askew identified: receiving the stigmata; in ecstasy supported by angels; adoring the crucifix; and consoled by an angel playing the violin (Askew 1969, p. 282). The number of images of the popular saint during the late sixteenth and first years of the seventeenth century may relate to efforts of the Franciscans to maintain the status of the saint.

² The date 1601 is inscribed on the book in the version of the painting at the Art Institute of Chicago (inv. no. 2002.378).

³ Although none of the literary sources records that Saint Francis received angelic support at the time of his stigmatization, they do mention that he often received angelic visitations because of his reverence "for the Angels" (Askew 1969, pp. 284, 298).

⁴ Regarding multiple versions of Italian Baroque paintings, see Spear 1997, pp. 67–76.

16 Bernini [\(back to entry\)](#)

¹ Schlegel 1992, pp. 103–9.

² Rome 2017–18, p. 324.

³ Rome 2017–18, p. 324.

⁴ Los Angeles-Ottawa 2008–9, p. 275.

⁵ Hibbard 1965, p. 118.

17 Cafà [\(back to entry\)](#)

¹ The most comprehensive studies on the sculptor are to be found in Sciberras 2006.

² Jennifer Montagu, in Paris 2008–9, pp. 85–86. For a technical study of the terracottas, see Tony Sigel, "The Clay Modelling Technique of Melchiorre Cafà: A Preliminary Assessment," in Sciberras 2006, pp. 161–78. The study does not take into consideration the LACMA fragment, which was unknown at the time.

³ Terracotta, 51 × 45 cm, inv. no. 10093.

⁴ Paris 2008–9, p. 86.

⁵ Bozzetto for the Figure of Saint Eustace, Carnegie Museum of Art, Pittsburgh, inv. no. 69.34.4; Bozzetto for the Figure of Saint Eustace, Liebieghaus Skulpturensammlung, Frankfurt am Main, inv. no. 793; Bozzetto for the Lower Right Section (Lion), Museo di Castel Sant'Angelo, Rome.

⁶ Fragment of a bozzetto for the Martyrdom of Saint Eustace, Museo di Roma, inv. no. MR 35750.

⁷ Paris 2008–9, p. 86.

⁸ Paris 2008–9, p. 86.

18 Castiglione [\(back to entry\)](#)

¹ Ill. in Philadelphia 1971, p. 39, fig. 2.

² Philadelphia 1971, pp. 109, 113, nos. 89, 90, 91, ill. pp. 112, 114.

³ In Conisbee, Levkoff, and Rand 1991, p. 130.

19 Cortona [\(back to entry\)](#)

¹ Merz 2003.

² In the *Acta Sanctorum*, published in five volumes, the Jesuit Joannes Bollandus (1596–1665) related the lives of more than 1,170 saints with critical commentary. In 1643 he recorded the 1634 discovery of Martina's relics.

³ Merz 2003, p. 90.

20 Crespi [\(back to entry\)](#)

¹ Waterhouse 1962a, p. 138.

² Andrea Spiriti, in *Busto Arsizio* 2006, no. 32, pp. 246–47.

21 Domenichino [\(back to entry\)](#)

¹ Regarding Saint Ignatius of Loyola, see Ignatius of Loyola 1992 and König-Nordhoff 1982. Saint Ignatius was born in 1491 to a noble Basque family.

² See Getty Provenance Index, Archival Inventories Database, item 239, Archival Inventory I-529 (Barberini), Cardinal Francesco Giuniore, 1738–3 October 1740.

³ See Getty Provenance Index, Archival Inventories Database, item 255, Archival Inventory I-3732 (Barberini), of Maffeo Barberini, Principe, dated 1686 (Lavin 1975, p. 402); and item 264, Archival Inventory I-1 (Barberini), of Francesco, Principe di Palestrina, 4 August 1730 (Lavin 1975, p. 42).

⁴ Included in the 1692–1704 inventory of Cardinal Carlo Barberini. Lavin 1975, p. 441, fol. 220r, 335. Lavin 1975, p. 480, who was unaware of the existence of the painting now at LACMA, identifies no. 335 as *Sta. Martina* ("refusing to worship idols") and refers to Ciro Ferri, doc. 124.

⁵ On p. 15, Lavin cites the document dated 17 May 1672, in which "Ciro Ferri paid for two small paintings sc. 100: 1) Christ appearing to Magdalene; 2) St.a Martina; to give as gifts 'a persona nota' [III. Mand. 69–72. 1377 n.s.]". Lavin's reference to the *Sta. Martina* as the small painting referred to by Ferri indicates that Lavin does not think it is the LACMA painting but another, such as that formerly in the Chigi collection. See Getty Provenance Index, Database for Archival Documents, archival document I-241 (Chigi), page 1, item 4: "Un Quadro in rame di pmi 2 alto, et pmi 1½ largo; dentrovi Sta

⁶ Martina mano di Pietro da Cortona, con sua cornice d'argent di piastra; e attaccaglia simile, sue tendine di taffetto torchino, compagni p attaccare, e pendere." The Getty Database tentatively identifies the painting as that at the Musée Granet, Aix-en-Provence, inv. no. 895.1.1. In 2003 Merz, who was also unaware of the painting now at LACMA, suggested that the painting listed in the 1692–1704 inventory of Cardinal Barberini was probably Cortona's painting *Saint Martina Refuses to Adore the Idols*, which had recently been acquired by Princeton University, inv. no. 1998-38 (Merz 2003, p. 85).

⁷ In 2003 Merz, who was also unaware of the painting now at LACMA, suggested that the painting listed in the 1692–1704 inventory of Cardinal Barberini was probably Cortona's painting *Saint Martina Refuses to Adore the Idols*, which had recently been acquired by Princeton University, inv. no. 1998-38 (Merz 2003, p. 85). Giuliano Briganti in 1982 noted that the work's location was unknown (Briganti 1982, p. 380). The other paintings of Saint Martina by Cortona mentioned by Briganti were formerly in the Alcázar, Madrid, inventory 1694, as *braccia* 0.7 × 1.5 (one *braccio* equals from 66 to 68 cm but may vary as much as 46 to 71); and in the Palazzo Chigi, Rome, esposto sulla Mostra del Sodalizio del Piceni del 1692. The painting mentioned in the Madrid inventory appears too small to be the LACMA painting, which also cannot be the Chigi painting, which was painted on copper "pmi 2 p alto, et pmi 1½ largo" and is probably the painting *Saint Martina Refuses to Adore the Idol*, oil on copper, 50 × 35 cm, at the Musée Granet.

⁸ Merz 2003, p. 149.

⁹ Inv. nos. RCIN 901210, 900801.

¹⁰ The elaborated death mask is now in the Professed House of the Society at Madrid. A portrait of the saint painted by Alonso Sánchez Coello (1531–1588) based on the death mask and formerly in the Jesuit College, Madrid, was destroyed in 1931. See Schamoni 1948, p. 134, and fig. opp. p. 136.

¹¹ Cocke 1984, and Elizabeth Hipp, in Los Angeles 2008–9, p. 56.

¹² Van der Meulen 1994–95, vol. 2 (1994), pp. 48–49, vol. 3 (1995), figs. 53, 54. Hendrick Goltzius also made a drawing of the statue in 1591 (Reznicek 1961, vol. 1, p. 325, vol. 2, pl. 162).

¹³ Cocke 1984.

¹⁴ Purchased by Pope Julius II in 1512. The sculpture is known by a number of examples, and Reni may also have been familiar with the example in the Medici garden in Rome, now at the Gallerie degli Uffizi, Florence (inv. no. MAF n. 13728), at the time thought to be a depiction of Cleopatra.

¹⁵ Cocke 1984, quotes Bellori (1672) 1976, p. 529: "le bellissime alzate e mosse di testa che furono a lui di molto profitto alla maniera grande." See Hipp, in Los Angeles 2008–9, pp. 56–57, for additional references.

22 Fontana [\(back to entry\)](#)

¹ For Bonasone's engraving, see Bartsch XV.127.64, and for Carracci's engraving, see DeGrazia 1984, no. 10. Cantaro 1989, no. 4a.70.

² Murphy 2003, pp. 16–17.

³ Her gender and the fact that she bore eleven children were of some advantage. See Murphy 1996.

23 Lombard School [\(back to entry\)](#)

¹ Stoppa 2003, p. 93.

² The original attribution of the painting to a Spanish painter has never been revisited, and its Lombard origin is widely accepted. It should be noted, however, that a smaller version of the painting, mentioned to this writer by the late Roman art dealer Enzo Costantini, was on the Spanish art market in the late 1990s.

³ The subject, because of the esteem in which the saint was held, enjoyed immense popularity throughout the Italian peninsula and was treated with particular frequency and exacerbated emotion by artists from Lombardy and Piedmont.

⁴ Paleotti 2012.

24 Preti [\(back to entry\)](#)

¹ For a complete discussion of the painting's provenance, see Gozzano 1998.

² See Conisbee, Levkoff, and Rand 1991, p. 132.

³ The painting is not painted on a coarse Neapolitan canvas but instead on a more finely woven one. Spike 1999, p. 162, no. 74.

25 Reni [\(back to entry\)](#)

¹ Guido Reni's second, larger version, *Bacchus and Ariadne on the Isle of Naxos*, 1637–40, was commissioned by Henrietta Maria, queen of England, through the mediation of Cardinal Francesco Barberini. That painting was later owned by Michel Particelli d'Emery, *contrôleur général des finances* under Cardinal Mazarin. Following Emery's death in 1650, his wife had the painting destroyed because of the excessive nudity. See Madocks 1984.

² Cocke 1984, and Elizabeth Hipp, in Los Angeles 2008–9, p. 56.

³ Among these are Reni's *Portrait of Pope Gregory XV* and Pietro da Cortona's full-length portrait of Urban VIII (Capitoline Museums, Rome, inv. no. PC153), as well as Guercino's knee-length *Portrait of Cardinal Cennini*, 1625 (National Gallery of Art, Washington, DC, inv. no. 1961.9.20). Five years later, in 1630, Cardinal Spada, who succeeded Ubaldini as papal legate to Bologna, commissioned Guido Reni to paint a similar portrait of him (Galleria Spada, Rome).

⁴ Montagu 1985, pp. 39–40.

26 Reni [\(back to entry\)](#)

¹ He is dressed in his choir vestments, which are suitable for greeting visitors but not for performing the mass.

² More commonly, cardinals were depicted as bust-length portraits, sometimes in profile, before, and even into, the seventeenth century.

³ Cocke 1984 suggests that Cardinal Ottoboni acquired the painting in Venice.

⁴ Regarding Cardinal Ottoboni as a patron, see Olszewski 2002, who notes that Ottoboni patterned his earliest involvement with the arts on the recently deceased Queen Christina of Sweden. See also Olszewski 1989, 1999, and 2004.

5 Montagu 1985, pp. 434–36, no. 161, p. 435. The codicil to Cardinal Ubaldini's will, dated 17 April 1635, stipulates that the tomb was to be completed in conformity to the design established by Alessandro Algardi, sculptor of Bologna. The tomb was finished by 28 December 1644.

6 See n. 1, in Appendix.

7 Regarding the tomb, see Cifani and Monetti 2006, pp. 141–46, fig. 23.

8 Montagu 1985, p. 242 nn. 5, 6.

9 Benucci 2000, p. 234. Benucci, p. 326, identifies her as the daughter of Mario Accoramboni and the sister of monsignors Ottavio and Cinzio and of the cavalier Fabio.

10 Benucci 2000, pp. 336–44.

11 The will is dated 18 May 1667; a codicil is dated 18 April 1671. Benucci 2000, pp. 336–44, cites the paintings in the inventory.

12 Benucci 2000, p. 334: “Il ritratto della f. m. del Sig. r Card.le Ubaldini mio Cognato dipinto di mano di Guido Reni.”

13 Filippo Baldinucci 1690: “Conservano in casa loro gli eredi del senatore Ugo Minerbetti quattro bellissimi quadri, opera de' pennelli di Guido; ... e finalmente un ritratto, figura intera sedente, fatto al vivo, dal [sic] cardinale Roberto Ubaldini, tiene in mano una lettera con soprascritta all'illustriss, e reverendiss. Cardinale Ubaldino, ed in fondo del quadro leggonsi queste parole: *Robertus Card. Ubaldinus Bonon. Legatus A. D. MDCXXV. Guido Renus Pictor fecit.*” Baldinucci 1702, vol. 5, p. 328.

14 Pepper 1984, p. 251, no. 101, and Pepper 1988, p. 257, no. 90.

15 To protect his collection from the bombardment of London during the war, Guinness took the portrait to his wife's estate at Mignano Montelungo, where, however, it was destroyed in the bombing of 8 December 1943.

16 Pepper 1984, p. 251.

17 Pepper 1984, p. 251.

18 Benucci 2000, p. 336. She left “sig. r Senatore Ugo Minerbetto” a painting of the Christ Child and a nude Saint John.

19 See Getty Provenance Index, Archival Inventories Database, I-614 (Accoramboni), items 23 (Guido Reni, “Ritratto di Card.le Ubaldini a. sedere”) and 19 (“ritratto dei Card.le Ubaldini, Copia di quello di Guido, con Cornice nera antica fillettata di oro”). The inventory also includes three unattributed portraits of the cardinal as items 190 (“grand sop.a la Porta, che và alla loggia ... ritratto di Card.le Ubaldini”), 333b (“[ritratto] di Car.e Ubaldini”), and 1373 (“Quadro in tela alto piedi due, e un sexto, largo piedi uno, e mezzo rappresentante il cardinal Ubaldini”).

27 Saraceni [\(back to entry\)](#)

- Waddingham 1985, pp. 221–22, was the first scholar to record the inscriptions and to note, p. 224 n. 11, that the painting *Judith and Holofernes* by Orazio Gentileschi has similar inscriptions on the front and back, which are illustrated in Pepper 1984, figs. 39, 40. Bissell 1999, pp. 200–201, records the inscriptions on Gentileschi's *Judith and Her Maid servant*, which he attributes to Artemisia: on the front, below, “B. Capranica No. 618.” The back of the eighteenth-century relining canvas includes on four randomly staggered lines the inscription: “No [number obliterated] / Horazio Gentileschi Ao 1612, Pizi / G. M. R. / C. 2 N. 150 [?].” He identifies G. M. R. as Giuseppe Marchese Rondanini [sic] and documents the Gentileschi in the Palazzo Rondanini, Rome, where it was inventoried in 1662 and from where it was sent as by Orazio Gentileschi to the exhibition at San Salvatore in Lauro in 1694 and 1710.
- See Ditchfield 2007.
- The association of Cecilia with music comes from an abstruse reference to music in connection with her wedding, when, according to the *Golden Legend*, “while instruments sounded, Cecilia sang her heart to God alone: May my heart and body remain immaculate, so that I may not be confounded.”
- Antonio Bosio, *Historia Passionis B. Caeciliae Virginis, Valeriani, Tiburtii ...* (Rome, 1600). Mentioned by Prohaska 1990, p. 203, who notes that it gives no insight into Saraceni's unusual iconography or Cecilia's martyrdom.
- In this Saraceni departs from the more traditional, clear separation of earthly and heavenly reality as depicted by Guido Reni in the main altar of the church of Santa Cecilia, in Trastevere, Rome, which shows angels holding wreaths above the executioner and the martyr.
- Prohaska 1990, p. 205.
- The rich color and complex designs bring to mind the works of Jacopo Bassano (1510–1592).
- Prohaska 1990, p. 204, suggests that the closest parallels to the Los Angeles painting are found in Saraceni's paintings from about 1613 for the cathedral of Toledo and, especially, the *Martyrdom of Saint Eugene*.
- Hanning 2004, p. 95.
- Hanning 2004, p. 92.
- Rome-New York-Saint Louis 2001–2, p. 156.
- See the 1662 inventory of his daughter-in-law, which included works inherited from him. Salerno 1965, p. 280.
- See De Grazia and Schleier 1994.

28 Tanzio da Varallo [\(back to entry\)](#)

- In 1964 Giovanni Testori attributed to Tanzio a drawing reproducing the figure on the lower left of Caravaggio's *Crucifixion of Saint Peter* in Santa Maria del Popolo, Rome (Testori 1964, pp. 20–21).
- Ferdinando Bologna, “Tanzio a Roma, sugli Altopiani Maggiori d'Abruzzo e a Napoli,” in Milan 2000, pp. 33–40.
- On the Sacro Monte at Varallo, see De Filippis 2009.
- In 1577 Carlo Borromeo published *Instructions Concerning Religious Buildings and Their Furnishings*, and in 1582 Paleotti published his *Discourse on Sacred and Secular Images*, which developed Borromeo's propositions.
- Borromeo 2010, p. 15.
- Milan 2000, nos. 27, 40.
- Black and red chalk on red prepared paper, 363 × 160 mm, Morgan Library & Museum, inv. no. 1978.2. Written communication in the Tanzio object file, Department of European Painting and Sculpture, LACMA.
- Red chalk, heightened with white on pink prepared paper, 198 × 151 mm, inv. no. M. 87.109.



Eighteenth Century



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Giovanni Baratta
 (1670–1747, Carrara)

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Wealth and **Prudence**, ca. 1703–5
 Marble, h. 71½ in. (182 cm) each

Gift of The Ahmanson Foundation
 M.2011.81.1–2



The two remarkably preserved sculptures, representing personifications of Wealth and Prudence, have a short and remarkable provenance. They were commissioned from Giovanni Baratta by Marchese Niccolò Maria Giugni on the occasion of the remodeling of his palazzo, still standing today on the Via degli Alfani in Florence. The palazzo was sold in 1830 to the Doria Colonna family, which kept the sculptures in situ, as did the next owner, the Fraschetti family, until Vincenzo Fraschetti sold them in 1904. Involved in the transaction was the painter, restorer, and critic Elia Volpi (1858–1938),¹ working with the dealer Gustavo Volterra, who sold the sculptures to James Buchanan Duke (1856–1925). Upon their arrival in America, the sculptures were installed in a conservatory on the grounds of Duke's estate in Somerville, New Jersey, where, their attribution having been lost sight of, they remained until 2009.

The Giugni were a noble family, prominent in Florentine politics since the sixteenth century. The high position of Guardaroba Maggiore, held by two members of the family, Niccolò (1585–1648) and Vincenzo (1556–1622), meant that as responsible for the moveable assets of the Medici family, they had to manage artists employed at the court. Their fortune was a result of their impeccable conduct in their function and of the unflinching support of the Medici.

The gallery at both ends of which the sculptures were displayed was richly decorated with paintings and portraits paying homage to the Medici—and indirectly to the Giugni in their role as mediators between the Florentine rulers and the artists they employed. The vaulted ceiling of the gallery, painted by Alessandro Gherardini (1655–1726) the same year Baratta carved his sculptures, depicted an Apotheosis of the Arts, “developing the theme of the civilizing influence that

those arts had exercised, and thus alluding by extension to the contribution that the Giugni family had made to Tuscan civilization under the Medici grand dukes.”² It is easy to understand how the two allegories Wealth and Prudence fit into the iconographic scheme of the gallery. If one follows Francesco Freddolini's suggestion that its main subject was the glorification of Medici patronage, seen, however, through the contribution of the Giugni family, Wealth and Prudence can certainly illustrate qualities belonging to both the Medici and the Giugni. Furthermore, Marco Calafati and Freddolini suggest a more personal interpretation of their meaning and suggest that they may allude to Niccolò Maria Giugni's mother, Orsola Guasconi, who, widowed in 1675, took it upon herself to carry on “the running of the palace and of the Giugni's patrimony.”³ Renowned for her wisdom and virtue, Orsola Guasconi prevented the loss of the family's prominent position, with her prudence protecting both the family's own wealth and that of the Medici.

The Giugni archives have largely disappeared, and the dates of the sculptures cannot be ascertained. However, Freddolini's argument seems valid that the date advanced by Mara Visonà, about 1714–15, is too late and can be challenged on stylistic and historical grounds.⁴ The renovation of the Giugni residence certainly provided a unique opportunity to commission these two works from one of the most sought-after sculptors of the time. Taking into account also Baratta's tendency to simplify or omit details—so prominently featured in the LACMA sculptures—and adopt a “more monumental approach” in his sculptures datable to the second half of the eighteenth century's first decade, Freddolini convincingly suggests the earlier date retained here.⁵ **JPM**

Pompeo Batoni
(1708, Lucca–1787, Rome)

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Technical report



Portrait of Sir Wyndham Knatchbull-Wyndham
(1708, Lucca–1787, Rome)
Oil on canvas, 91 3/4 × 63 1/2 in.
(233 × 161.3 cm)

Gift of The Ahmanson Foundation
AC1994.128.1

On 18 January 1757 the British statesman William Pitt (1708–1778) wrote to Horace Mann (1706–1780),¹ introducing “Sir Wyndham Knatchbull Wyndham, a young Gentleman of an ancient family, & very considerable Estate in the county of Kent, & nearly related to the Earl of Hardwicke, who is on his travels, with Mr. Devisme, a Gentleman of much worth.”² The statesman asked Mann, who was known for his generosity and kindness to British travelers, “in ‘the most particular Manner’ to show them all civilities and to provide them with all the necessary recommendations.”³ In his response dated 26 August, Mann noted that the travelers had arrived in Florence the previous week, apparently via Padua, where on 14 July 1757 Lady Mary Wortley Montagu had mentioned meeting them. By 23 December the travelers were in Rome, where their arrival had been anticipated by Cardinal Alessandro Albani (1692–1779), an important collector of antiquities and art patron, to whom Horace Mann had written an introduction on 15 October, acknowledged on 18 November.⁴

The only son of Sir Wyndham Knatchbull-Wyndham, 5th Baronet, Sir Knatchbull-Wyndham was twenty when he set out for Italy in the company of Louis Devisme (1720–1777), his tutor.⁵ He had attended Wadham College, Oxford, but typically at the time a man of his class was not considered truly educated until he had made the Grand Tour. Travel provided the European context for studying the arts and sciences.⁶

By 1757, when Knatchbull-Wyndham arrived in Rome, Pompeo Batoni was the most celebrated painter in the city, if not in all of Italy. Born in Lucca in 1708, the son of a goldsmith, Batoni had moved to Rome in 1727 to study painting in the classical tradition of Raphael and the Carracci. He first attracted the attention of antiquarians and collectors with his accomplished drawings after antique sculpture, which provided the young artist with an income, as well as knowledge and an understanding of ancient art.⁷ Batoni began his career as a history painter, producing cabinet paintings of religious and mythological subjects for private collectors and large altarpieces for churches. His first portraits date from the mid-1740s, but he did not make portraiture his primary focus until a decade later. In the 1750s he became the favorite of British gentlemen on the Grand Tour who wished to document their visits to Rome.⁸ Among the most successful of these portraits is LACMA’s *Portrait of Sir Wyndham Knatchbull-Wyndham*, painted by Batoni about 1758–59.

Praised by the German art historian and archaeologist Johann Joachim Winckelmann (1717–1768) as one of the best portraits in the world (“One cannot imagine something more beautiful”),⁹ Batoni’s large, full-length portrait has a commanding presence. Its format, which Batoni adopted for the portrayal of British travelers in the early 1750s, set

him apart from his contemporaries in Rome. By emulating the tradition and elegant style of Sir Anthony van Dyck’s seventeenth-century portraits of British aristocrats, Batoni skillfully employs the Baroque trappings of the settings found in Van Dyck’s paintings, incorporating classical columns and a dramatic swag of drapery pulled to the side to reveal a landscape. Knatchbull-Wyndham’s plain, lemon-yellow silk suit with a flat lace collar fastened at the neck with a button and tassels as well as the billowing white cape he gathers with his right arm are reminiscent of costumes worn by Van Dyck’s seventeenth-century sitters. Beginning in the 1740s, “Vandyck dress” was popular as masquerade costume among the fashionable elite in London, who often chose to be portrayed in it for their portraits. Van Dyck’s portraits were familiar to Batoni’s clients, many of whom would display their portraits by the Italian artist in country houses hung with portraits of their ancestors by the famous Flemish painter.

Although highly praised for his knowledge and accurate and beautiful drawings of antique sculpture and architecture, Pompeo Batoni did not introduce classical motifs into his portraits until the early 1750s, by which time they had already become familiar attributes included by his contemporaries to identify visitors on the Grand Tour. The portrait of Knatchbull-Wyndham includes two of the most familiar classical motifs, the Temple of the Sibyl at Tivoli, visible through the open window, and *Athena Giustiniani* (Vatican Museums, inv. no. SCU 278), portrayed as a bust sculpture on a shelf in the shadowy background. Erudite viewers would also have recognized Batoni’s more subtle quotations. Knatchbull-Wyndham’s animated, casual pose is, in fact, based on that of perhaps the most famous ancient Roman statue, the *Apollo Belvedere* (Vatican Museums, Rome, inv. no. 1015). Even the eager greyhound is a quotation in reverse of the famous *Endymion Relief* (Capitoline Museums, Rome, inv. no. Albani B217), which Batoni had copied in a drawing years earlier (Topham collection, Eton College, Windsor, inv. no. ECL-BM 6:50-2012). A familiar presence in Batoni’s portraits, dogs frequently accompanied travelers on the Grand Tour. Here, as in Van Dyck’s *Portrait of James Stuart* (1612–1655), *Duke of Richmond and Lennox* (Metropolitan Museum of Art, New York, inv. no. 89.15.16), the graceful, sleek greyhound, a sight dog traditionally used by aristocrats for hunting such game as deer and rabbits, contributes to the elegant impression of the sitter.

Batoni apparently had not finished the portrait of Knatchbull-Wyndham before the sitter was called back to England for the Parliamentary election in June 1760.¹⁰ The young aristocrat served as member of Parliament until his sudden early death in 1763 at the age of twenty-six. Batoni’s portrait remained with his heirs until 1994, when it was sold to LACMA.¹¹ AW

Canaletto (Giovanni Antonio Canal)

(1697–1768, Venice)

Piazza San Marco Looking South and West, 1763
Oil on canvas, 22 1/4 × 40 1/2 in.
(56.5 × 102.9 cm)

Signed and dated on verso: *Io Antonio Canal,
detto il Canaletto, fecit. 1763.*

Gift of The Ahmanson Foundation
M.83.39



More than any other artist, Antonio Canaletto popularized the visual image of Venice, the famous city of light and color that has mesmerized visitors for centuries. Whereas previous and contemporary artists used the city as a backdrop or sought to accurately transcribe its appearance, Canaletto sought to relate the dynamic impression of the city, selectively altering reality for artistic emphasis. In *Piazza San Marco Looking South and West*, Canaletto represents the iconic heart of Venice from the perspective of someone standing on the north side of the basilica of San Marco in the Campo Basso, also known as the Piazzetta dei Leoni because of the two red marble lions installed there in 1722.¹ Through an arch of the colonnade overgrown with vegetation on the northwest corner of the basilica, it is possible to see one of the two columns that frame the entrance to the city from the sea.²

Like many of Canaletto's paintings, the panoramic view of the famous Piazza San Marco is impossible, a capriccio requiring the relocation of the corner of the basilica farther left to open the wide-angle view that incorporates two separate perspectives made from the same position but rotated slightly. Despite the dramatic one-point perspective formed by the architecture surrounding the piazza, the viewer is drawn to the campanile, the freestanding bell tower of the basilica of San Marco that dominates the Piazza San Marco.³ The campanile forms the focal point from which the sunlit north façade of the Biblioteca Marciana, designed by Jacopo Sansovino, recedes dramatically toward the lagoon. The dramatic recession of the buildings from the campanile emphasizes the great height of the bell tower, which soars 323 feet (98.6 m) above the pavement of the piazza.

Canaletto's training in theatrical design is evident in his use of perspective, as well as of light and shadow to define the buildings and open space. The long shadow of the campanile, marked by the three tall, red flagpoles with bronze bases decorated in high relief by Alessandro Leopardi (1466–1512) in 1505, stretches across the piazza onto the façade of the Procuratie Vecchie, at right. In the left foreground, the massing of figures emphasizes the shadow of San Marco and anchors the composition. Figures seemingly randomly placed within the piazza are rendered impressionistically with only a few quick strokes of paint. The insistent reference to perspective, light, and focus is characteristic of Canaletto, whose use of crisp black, carefully drawn outlines to define his buildings, figures, awnings, and other details contributes to the impression of flickering light that has attracted collectors for generations.

The removal of an old relining from the painting in 1971 revealed a bold inscription on the back of the canvas: "Io Antonio Canal, detto il Canaletto fecit. 1763" (I, Antonio Canal, called Canaletto, made this. 1763). Accepted by scholars as written by the artist himself, it is believed to indicate that Canaletto painted *Piazza San Marco Looking South and West*, dated 1763, as his *morceau de réception* to the Venetian Academy.⁴ Canaletto, already one of the most famous painters in Europe, applied for admission to the academy that year, probably with this painting, and was rejected. His second attempt later that year was, however, successful, although the academy refused LACMA's painting. Presumably because of the painting's apparent accuracy, the academy considered it as a view painting that lacked the artist's creative imagination. In 1765, two years after his admission to the academy, Canaletto submitted *Capriccio, a Colonnade Opening onto the Courtyard of a Palace* (Accademia, Venice, inv. no. C/L 509). A work derived from his imagination, a capriccio, rather than a rendition of an actual scene, it satisfied the standards of the academy, which accepted it.

It is not known who acquired *Piazza San Marco Looking South and West*, presumably from the artist, but it is likely to have been an English patron.⁵ Canaletto's paintings and prints of Venice were favorite mementos of the Grand Tour made by English young men of privilege who sought to polish their education and cultural sophistication. Venice, the city of light and color, was a highlight of the Grand Tour. Anthony Ashley Cooper, 3rd Earl of Shaftesbury (1670–1713), wrote enthusiastically about the benefits of the Grand Tour. According to him, "by studying the arts and sciences in a European context one could become not merely a 'virtuoso'... but also *virtuous* in the modern sense of the word.... Travel in Italy (and later, Greece and Egypt) also confirmed first-hand acquaintance with classical civilization, with which the young traveler had already become conceptually acquainted in school and university."⁶ One can assume that the descendants of the 3rd Earl of Shaftesbury followed his advice to take the Grand Tour of Italy and would have been among the many English travelers to admire and acquire Canaletto's paintings. Intriguingly, the widow of John Ashley, the great-grandson of Anthony Ashley Cooper, owned *Piazza San Marco Looking South and West* when she died in 1907. Unfortunately, how and when the family acquired the painting is not known.⁷ AW



Head of a Man in Oriental Costume,
 ca. 1775
 Oil on canvas, 19 x 13 15/16 in.
 (48.2 x 35.4 cm)

Gift of The Ahmanson Foundation
 M.82.199

Both Gaetano and his elder brother, Ubaldo Gandolfi (1728–1781), were responsible for a revival, in the second half of the eighteenth century, of the Bolognese school, which had declined after producing some of greatest artists of the seventeenth century. Trained at the local Accademia Clementina, Gaetano (and Ubaldo) benefited from a year of study in Venice, courtesy of an early patron, the Bolognese merchant Antonio Buratti. Particularly receptive to the art of Sebastiano Ricci (1659–1734) and Giovanni Battista Tiepolo (1696–1770), Gaetano rapidly demonstrated an equal ability to treat large religious and mythological subjects in his own compositions. From Venetian examples Gaetano also adopted a fluidity of execution, as well as a taste for thick impastos. His palette, however, remained highly original and recognizable throughout his career. Gaetano favored brown and ochers, sometimes setting off delicate blues and pinks, bathed in a golden light particularly effective in the depiction of night subjects.

This study of a head relates to one of Gaetano's major commissions, a *Marriage at Cana*, dated 1775, intended for the convent of San Salvatore in Bologna (Pinacoteca Nazionale, Bologna, inv. no. 1468). In that large painting, the figure of the turbaned man at the left is the only one that lends the composition a note of historical authenticity.

Otherwise, with the exception of the Christ and Mary, all figures are shown wearing fancy costumes, as in the treatments of the same subject by Paolo Veronese or Tiepolo.

A large sketch for the painting is in the collection of the Walters Art Museum in Baltimore (inv. no. 37.1919), and several drawing studies for various figures are also recorded. This brings into question the nature of the Los Angeles sketch. It may well be a study for the large painting, as suggested by both Prisco Bagni and Donatella Biagi Maino.¹ Equally possible is that it could have been done after the painting, as an independent work intended to be sold. Gaetano (and Ubaldo) Gandolfi could indeed be credited with fostering a taste among collectors for oil sketches and particularly for studies of heads,² which appear frequently in eighteenth-century sales. Such interest for the representation of the human face, and of its different expressions, was widespread in Europe at the time. It was, for instance, a concern that also governed contemporary French painting. In 1759 a competition for the *tête d'expression* was established by the Royal Academy of Painting and Sculpture. In opposition to the traditional Academic tenet that the body could by itself express emotions, the competition's goal was to encourage artists to devote equal attention to facial features. Gandolfi's studies of heads may be considered as belonging to this new and modern interest in character studies. **JPM**



Selene and Endymion, ca. 1770
 Oil on canvas, $85\frac{7}{16} \times 53\frac{3}{16}$ in.
 (217 × 135 cm)

Gift of The Ahmanson Foundation
 M.2004.234

In Greek mythology there are several accounts of the story of Selene and Endymion. According to various sources, Endymion was either a shepherd, a young king, or, perhaps, a hunter. Lucian's slightly parodic version of the myth (*Dialogues of the Gods* 23) provided artists with the most vivid description of the subject, in which a youth has attracted the attention of Selene (an avatar of the goddess Diana), his beauty so stupefying that she sends him to an eternal sleep, which will allow her to kiss him without being revealed. In pictorial terms the story has to take place at dusk or night, when the first rays of the moon barely touch the sleeping youth and the night already conceals the features of Selene.

The large painting is part of a group of six that were commissioned about 1770 by Count Vincenzo Antonio Maria Marescalchi (1701–1791) for his palazzo on Via delle Asse in Bologna. The paintings remained in Bologna until at least 1791, when they were inherited by the count's son, Ferdinando (1753–1816), who held important diplomatic functions at the court of Napoleon in France. Ferdinando took the paintings to Paris, where he spent most of his life and where, in 1835, one of his children, Ferdinando Napoleone, married a Frenchwoman, the marquise Mathilde de Pange. The paintings then probably remained in a French branch of the family, as they reappeared on the Paris art market at the end of the 1950s.¹

The Marescalchi collection, rich in Bolognese works of the seventeenth century, reflected the limited interest even rich and proud Bolognese felt toward their art of the eighteenth century. Even though Ubaldo and Gaetano Gandolfi were widely credited and admired for having given the local school a new claim to fame, the collection included only a few examples of their art.

The six paintings, illustrating various mythological scenes (Selene and Endymion; Hercules and Cerberus; Eurydice bitten by a snake; Orpheus and Eurydice; Mercury playing the flute to put Argos to sleep; Mercury about to kill Argos), did not follow a strong iconographic program, nor did they illustrate the fame or importance of the patron's family in an oblique manner, as was often the case with decorative paintings. Their original arrangement in the

family palazzo is not known (besides the fact that they were always kept together until the ensemble was dismantled), but it is nonetheless easy to imagine that the two pairs of paintings devoted, respectively, to the stories of Orpheus and Eurydice and Mercury and Argos could have been displayed on the long walls of a room with the individual images of Selene and Endymion and of Hercules and Cerberus at each end. The ensemble must have been remarkable not only for its elegance but also for its cohesiveness, as each painting features only two figures, the main protagonists of the depicted episode, without addition of peripheral or background attendants. Furthermore, all subjects are night scenes, covering a range of moods and emotions: love, fear, or pain, among others. The colors thus vary from the cool harmonies of dusk in the Los Angeles painting, to the dark hues of the night, or the vibrant tones of a burning fire that illuminates the figure of Hercules (*Hercules and Cerberus*). Such originality betrays a new approach to decorative painting: Ubaldo, like his brother, had benefited from the example of the Venetian painters, such as Veronese (1528–1588), but by the time he painted the Marescalchi pictures, Ubaldo had moved in another, bolder direction. His paintings, with their clearly spelled-out narratives and powerful chromatic effects, offer, in fact, the only viable alternative to the decorative style of Giovanni Battista Tiepolo (1696–1770) at the time and prefigure the Neoclassical style of the next generation.

The subject of Selene and Endymion appears with a certain regularity in the work of Ubaldo in the 1770s. An oblong version, a pendant to a *Perseus and Andromeda* in the Collezioni Comunali d'Arte di Palazzo d'Accursio of Bologna exists,² with its *bozzetto* in a private collection,³ as well as a related drawing also privately owned,⁴ the latter being most likely an autonomous drawing—rather than a study—that was intended to be sold.⁵ More freely executed is a drawing in pen, brown ink, and wash, once with Nissman, Abramson, Ltd., Brookline, MA. Finally, a black and white chalk drawing, formerly with Kate Ganz, can be considered a preparatory drawing for the Los Angeles painting. **JPM**



The Death of Lucretia, ca. 1735–37
 Oil on canvas, 71 × 56 in.
 (180.3 × 142.2 cm)

Gift of The Ahmanson Foundation
 M.82.75

This painting reappeared on the market shortly after Paola Santucci's publication of her monograph on the artist Ludovico Mazzanti in 1981 and has seldom been exhibited outside Los Angeles since its acquisition in 1982.¹ A pupil of Giovanni Battista Gaulli (1639–1709), also influenced by Carlo Maratta (1625–1713), Mazzanti worked not only in Rome and Naples but also in Orvieto, where his family had settled while he was still a child, in Florence and other Tuscan cities. Most of Mazzanti's paintings are religious, his most famous commission in Rome being the decoration of the chapel of the Annunciation in the church of Sant'Ignazio. Mazzanti's career is that of a diligent artist, well connected to important patrons (the artist himself belonged to a noble family), open to the art of his time, and carrying well into the eighteenth century the grand and well-established manner of Maratta.

In Naples in the 1730s, Mazzanti was prompted to broaden his repertory to include some impressive mythological pictures, which rank among his most original compositions. In 1735 Mazzanti was—or may already have been for some time—the guest of the prince of Aragon (who died in August of that year). Among the commissions the artist received were a project for the ceiling of the gallery in the Aragon palazzo, a *Sacrifice of Hercules*,² and a *Death of Lucretia*, which may be identified as the present painting. Mentioned in Mazzanti's notebook, however, is another version of that painting made for the Venetian Antonio Widmann. It has sometimes been suggested that a painting in the Crocker Art Museum in Sacramento is the Widmann version (inv. no. 1872.349): smaller than the Los Angeles painting, it also varies from it in details, which excludes the possibility of considering it a study, or *bozzetto*, for the Los Angeles version. Widmann, who died in 1738, was a member of one of the wealthiest and most prominent Venetian families, whose vast and splendid collections were displayed in numerous residences in Venice and the Veneto, as well as in Rome.³ A commission from Antonio Widmann would have been considered even more prestigious than one from the Neapolitan prince of Aragon. Given the superior quality of the Los Angeles painting, the possibility

of its being the Widmann painting cannot be ruled out. Unfortunately, the various descriptions of the Widmann residences in the eighteenth century do not mention the Mazzanti *Lucretia*.

The subject of the painting is based upon the legendary history of Lucretia (Ovid, *Festivals* 2.725–852; Livy, *Roman History* 1.57–59), a noble and virtuous Roman woman, raped by Sextus Tarquinius, the son of the tyrannical king Tarquinius Superbus. Her suicide, committed after asking her father and her husband to avenge her, was considered an *exemplum virtutis*, which became a favorite subject for painters in both northern and southern Europe during the Renaissance. Mazzanti depicted his subject with particular vigor, but, unlike other artists, not fully using the opportunity it afforded to represent the female nude. His Lucretia is chastely clothed and reveals just enough flesh to give the image a discreetly erotic flavor. Rather, Mazzanti accents the theatrical gesture of the Roman heroine, underscored by the zigzagging, sharp-edged folds of her brilliantly colored robes, set against the inviting plumpness of the bed where the assault took place.

One of the salient features of the painting is the furniture in Lucretia's room: an extravagant bed sustained by harpies and a console decorated with a satyr's head. Mazzanti used somewhat similar furniture in a *Joseph and Potiphar's Wife* (private collection, Rome), which has been stylistically compared with the Los Angeles picture. While no identical furniture of the period seems to have survived, if it ever existed,⁴ it is worth noticing that designs for such ornate pieces were readily available to artists. In 1698 Filippo Passarini (1638–1698) published his famous *Nuove inventioni d'ornamenti d'architettura e d'intagli diversi*, which contains several plates showing *lits de parade* supported by comparable sculpted harpies.⁵ Closer yet to Mazzanti's time, in 1714 Giovanni Giardini (1646–1721) published his *Diversi disegni inventati e delineati da Giovanni Giardini da Forli*, a seminal book of ornaments with which Mazzanti was certainly familiar and which may have provided models, or at least inspiration, for Mazzanti's designs. JPM

Possibly by **Francesco Antonio Picano**
(1677/78, Sant'Elia–1743, Naples),
after a model possibly
by **Lorenzo Vaccaro**
(1655–1704)
or **Domenico Antonio Vaccaro**
(1678–1745)



Saint Michael Casting Satan into Hell,
ca. 1715–by 1716
Wood, painted and gilded, metal,
and glass, $52\frac{1}{2} \times 27\frac{1}{4} \times 24\frac{3}{4}$ in.
(133.4 × 69.2 × 62.9 cm)

Gift of The Ahmanson Foundation
M.82.7

As recounted in Revelation 12:7–9, “war arose in Heaven.” The archangel Michael defeated the angels who were led by a gigantic dragon “called the Devil or Satan” and cast them down to earth. Over the centuries, this cosmic battle inspired countless paintings and sculptures, especially in the area around Naples, where the archangel was traditionally venerated. A series of three apparitions of the archangel, for example, just north of Caserta at Sassinoro, inspired the erection in 1600 of a church near the sacred grotto of the miracle.

Following the earthquake of 1688, Saint Michael was named a patron saint of Naples. As an ex-voto, a silver statue of him was commissioned from Gian Domenico Vinaccia in 1691; the model was by Lorenzo Vaccaro.¹ The fame of this statue in the Treasury of San Gennaro is widely held to have engendered a multitude of smaller sculptures of the archangel overcoming a dragon or a devil. As if by default, many of them have been ascribed to Lorenzo’s son, Domenico Antonio Vaccaro, who completed some of his father’s commissions after Lorenzo was murdered.² The attribution of these statuettes comes to bear on the attribution of LACMA’s *Saint Michael Casting Satan into Hell*.

This remarkable sculpture, brilliantly polychromed with royal blue, scarlet, emerald green, and other hues, is composed of about forty elements. The rough rocks and red-orange flames are all separate pieces of wood. The figure of the archangel is supported on a metal rod that pierces the devil’s torso and is bolted under the base. The impact of the colors is intensified by extraordinary details—the exotic patterns of the angel’s scarves, the gold scallops on the fishscale armor, and the tinted highlights on his white wings. Saint Michael’s pale skin contrasts with the ruddy body of the devil, whose cheeks flush blood-red and whose wings are painted with eerily dull colors and false eyes, as though taken from a gigantic, ugly moth. Slivers of glass or crystal applied over painted wood or stucco create the glistening effect of the devil’s eyes and the nearly invisible ones of the archangel.³ Overall, the vivid chromatic values of the sculpture recall Luca Giordano’s (1634–1705) painting of the same subject in the Kunsthistorisches Museum, Vienna (inv. no. 350).

Each of the jewels on the archangel’s sandals and armor consists of a minuscule tubular ribbon of dark red glass that was squeezed out into a tight, glistening, flat spiral. The outer edge of each spiral is embellished by tiny white pearl-like spheres of glass. Some larger jewels at accent points, such as the crossover of the straps on the sandals, have zigzag borders that must be variants on the pearls. The figure of Saint Michael is noticeably smaller than the devil, so the effect of the archangel’s triumph seems to depend as much on his powerful righteousness as one of God’s four warrior saints as it does upon his

otherworldly beauty. He seems to flutter down like an exotic bird to order the hideous monster into punishment in hell.⁴

Around the time that LACMA acquired the sculpture, Manuel González López (principal in the gallery that sold the sculpture) reported to Peter Fusco, the curator at LACMA who proposed the purchase, that *Saint Michael Casting Satan into Hell* had been in the convent of the Agustinas Recoletas in Salamanca until 1938.⁵ Indeed, the sculpture was praised and illustrated in Antonio García Boiza’s book about the convent published in 1945. He said it was in the cell that had been occupied by Mother Inés Francisca de la Visitación (1640–1715), together with a magnificent crèche and a sculpture of Saint Catherine.⁶

Although a sale from a convent that had been declared a national monument in 1935 seems surprising today, the transaction might have occurred if the convent did assert its rights as owner when the chaos of civil war and its aftermath swept over the country, with abrupt alternations of governing power.⁷ Similarly, the “Santa Catalina” mentioned by García Boiza might have also been sold around that time; this sculpture of the Assumption of Saint Catherine of Alexandria reappeared at auction in 2010.⁸ Photographs of both sculptures were included in García Boiza’s book with captions that credited their donor as “Don Domingo de Haro.”⁹ The caption naming the donor was probably correct, even if the information was muddled by the time that LACMA was considering the purchase.¹⁰ The terminus ante quem suggested here for our sculpture is therefore 1716, the year following Don Juan Domingo de Haro’s death,¹¹ although (as Alvar González-Palacios and Roberto Alonso Moral pointed out) no archival evidence to identify Haro as the donor has been found.¹²

The attribution to Lorenzo Vaccaro’s son came from Manuel González López, who asserted that notations in an inventory mentioned the sculpture thus: “En sus [probably referring to the nuns] anotaciones del Inventario, figuraba como una obra de Antonio Domenico [sic] Vaccaro.”¹³ The younger Vaccaro’s name is routinely attached to bronze or silver statuettes of Saint Michael defeating a dragon or a devil, as noted above, without real documentation.¹⁴

Bernardo de’ Dominici praised Domenico Antonio for his architectural designs and colorful paintings, but as a sculptor, chiefly for reliefs,¹⁵ although he is believed to have collaborated on *presepi* (crèches), presumably by modeling terracotta heads and limbs.¹⁶ His activity in carving wood sculptures must have been limited. The attribution mentioned in the untraced inventory, while tenuous, is oddly specific: the father was more famous, so an attribution to the son would hold less value. We are left to wonder, nevertheless, if the secondhand report is just as random as the attributions of other statuettes of Saint Michael.

In most of these statuettes, the archangel brandishes his weapon in his right hand and advances on his left leg, while the silver statue designed by Lorenzo in the Treasury of San Gennaro advances on its right leg, with the right arm raised. In reality, this is a more challenging stance. The downward gesture of command in both the large silver statue in Naples and the sculpture in Los Angeles is unusual, and it is carried out by the left arm.

A few years after LACMA bought its masterpiece, Alvar González-Palacios published another sculpture of the victory of Saint Michael over Satan, which is in the Rothschild collection, Paris (fig. 12). Made of gilded bronze with silver wings,¹⁷ it is virtually the same composition as the sculpture in Los Angeles. Brilliantly analyzing this twin, which he attributed to Lorenzo Vaccaro, González-Palacios cited a document for the commission in 1705 to Francesco Antonio Picano to create a “painted wood statue of the glorious Saint Archangel Michael . . . with the Dragon underneath,” which “should conform to the model made by Lorenzo Vaccaro.”¹⁸ He believed that the document justified the attribution of LACMA’s sculpture to Picano, who at the time had received little notice.¹⁹

Francesco Petrucci identified a few polychromed wood sculptures with glass eyes that bear inscriptions or signatures by Picano.²⁰ Picano was also commissioned to create a pair of still-unidentified painted wood reliquary busts that featured glass eyes.²¹ This lends some support to the attribution to Picano because incorporating glass eyes normally involved some specialized experience. Although the document of 1705 mentions only a *modello* by Lorenzo Vaccaro, without any further specification, the general sense accurately reflects the fact that Vaccaro supplied models to other sculptors and painters, collaborating (or competing) with them. Comparing various distinguishing

characteristics of Lorenzo’s silver statue in Naples with the group in Los Angeles, one cannot help but admire in both the utter grace of Saint Michael’s gesture, the tantalizing décolleté of his armor, his ecstatic expression of triumphant pleasure, the unusually long torso sheathed in fishscale armor, and the almost fetishized attention to decorative details.

Although other suggestions for authorship include Luisa Roldán (1652–1706)²² and an unidentified Neapolitan artist in the circle of Nicola Fumo,²³ these arguments are less persuasive than comparisons to a somewhat ungainly *Saint Michael* in Volturara Irpina, which Picano signed and dated in 1734. Unfortunately, this sculpture, and another in Chiusano San Domenico that Petrucci logically relates to it, have been so disfigured by modern repainting that an accurate assessment of their creator’s style is almost impossible.²⁴

Until the hallmarks, if any, of the silver wings of the Rothschild example are identified and its full provenance clarified, the association of the document from 1705 with the sculpture in Los Angeles will continue to be debated, and hypotheses about authorship will continue to emerge. Nevertheless, the artistic perfection of *Saint Michael Casting Satan into Hell* sets it above every other painted wood sculpture of the subject. Delicately individualized and meticulously adorned, it must have been conjured from the same Neapolitan milieu that produced the jeweled, multimedia wonders that are the crèche figures treasured by aristocrats. This is where the author of the sculpture will be found. Francesco Antonio Picano was part of that world.²⁵ Perhaps when inspired by Lorenzo Vaccaro, he achieved a rare level of greatness. For now, the problem of attribution will continue to challenge historians to find archival evidence that securely identifies the creator of this gloriously exquisite work of art. ML



Fig. 12

Fig. 12 Lorenzo Vaccaro, *Saint Michael and Lucifer*, ca. 1700. Silver, gilded bronze, and ebony, h. 49 1/4 in. (125 cm). Private collection



Glory of the Virgin with the Archangel Gabriel and Saints Eusebius, Roch, and Sebastian, ca. 1724
 Oil on canvas, 44 1/16 × 25 in.
 (113.5 × 63.5 cm)

Gift of The Ahmanson Foundation
 M.90.155

The city of Turin, seat of the House of Savoy, enjoyed a particular expansion under the rule of Victor Amadeus II (1666–1732). Ruling first as duke of Savoy, in 1713 he obtained the title of king of Sicily for his role in the War of Spanish Succession but was not allowed to hold onto it. Instead, he was named king of Sardinia. His brief tenure as king of Sicily was nonetheless important for the development of his Piedmontese capital, as he brought from Messina the architect Filippo Juvarra (1678–1736), better known until then for inventive designs for ephemeral events than for architectural realizations. Juvarra was quickly put to work on the Venaria Reale, a sprawling palazzo outside Turin, and from 1716 on was particularly involved in the design and decoration of its church, dedicated to Saint Hubert. There he worked closely with the sculptor Giovanni Baratta (1670–1747), another important artist called into Turin.¹ The church was built between 1716 and 1729. Its elaborate design, based on the shape of a Greek cross, features altars at both ends of the transept and four chapels. Each of the chapels features an altarpiece: two are by Sebastiano Conca (1680–1764), one by Francesco Trevisani (1656–1746), and one by Sebastiano Ricci.

Although Turinese artists were not ignored during Victor Amadeus's reign, many painters—notably from Naples and Venice—were invited to provide works for the churches and royal residences. The commission for the altarpiece was originally given to a Roman painter of Florentine origin, Benedetto Luti (1666–1724), but disagreements concerning his payment occurred that delayed the project, and Luti died in 1724. The choice of Sebastiano Ricci as a replacement for Luti is indicative of Victor Amadeus's ambition: Ricci was a far better-known and sought-after artist, who was commissioned to provide not only the Venaria Reale altarpiece but also two altarpieces for the basilica of Superga, as well as paintings for the Royal Palace and the Castello di Rivoli. Baratta may have been instrumental in helping secure Ricci's appointment. The two artists had long entertained a friendly relationship and had collaborated previously, notably in 1702 at the Palazzo Marucelli-Fenzi in Florence.²

While the paintings are spectacularly set off in their chapels by Juvarra's architecture and Baratta's additional sculptures, they do not form a stylistically coherent group,

even if their subjects loosely relate to one another, each featuring the Virgin Mary, under whose protection the Savoy dynasty had placed itself. In Ricci's painting the rarely represented Saint Eusebius may be an allusion to Sardinia, awarded to Victor Amadeus in 1720, as Eusebius, bishop of Vercelli—a town in northern Piedmont—was reputedly born in Sardinia.³ The two other saints, Saint Roch and Saint Sebastian, were more commonly featured in votive paintings as protectors against the ever-menacing plague, although Saint Roch, whose remains had been buried in nearby Voghera, was also considered a local saint.

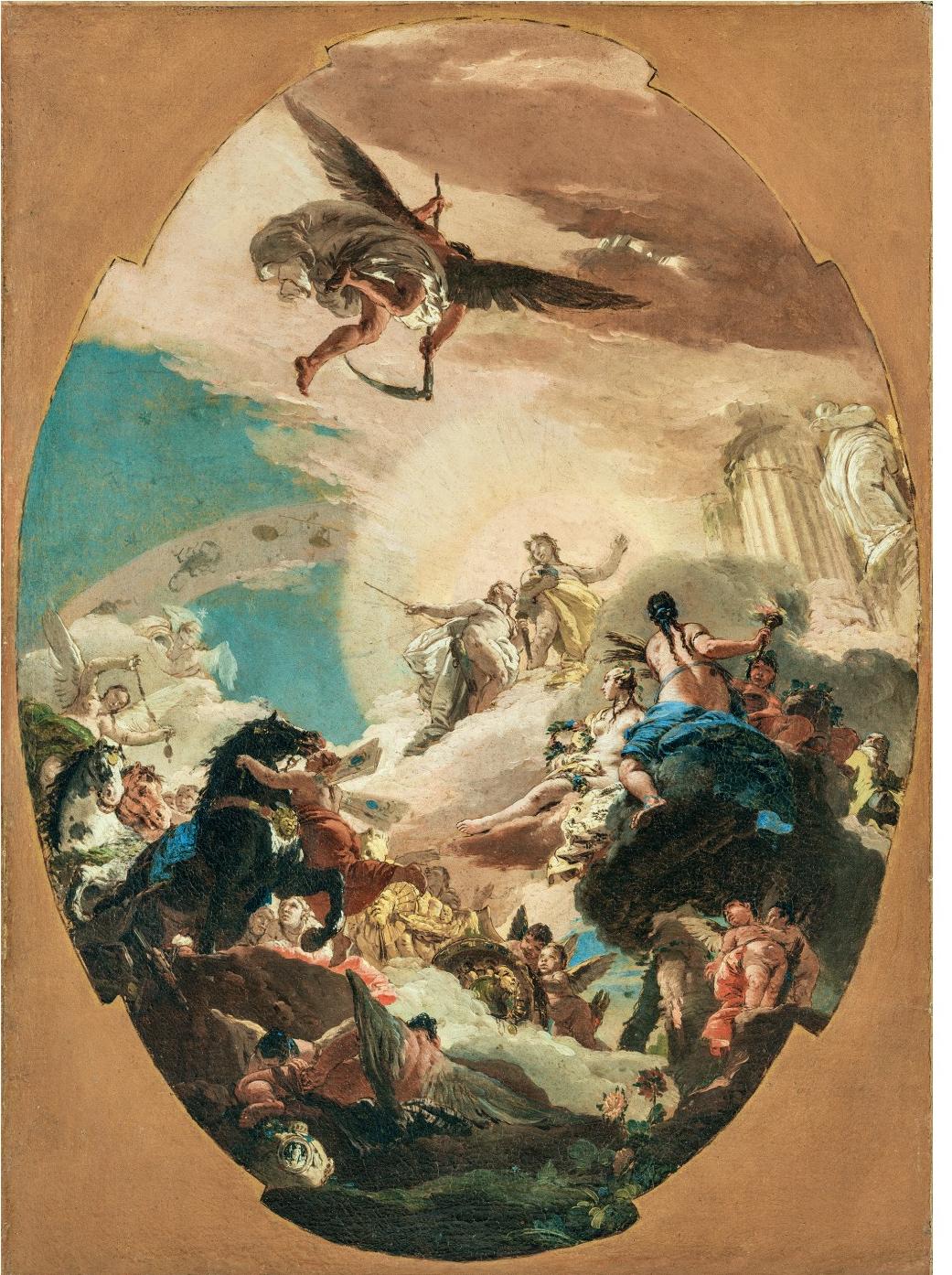
Ricci received the final payment for his altarpiece on 21 March 1725. The Los Angeles painting, its *bozzetto*, may have been intended for presentation and approval. There are only a few variations between the study and the large altarpiece, notably in the position of the dog and the introduction of a patterned flooring in the finished picture. A large pentimento, of a tall column to the right of the composition, shows Ricci's dexterity at refining such details, which, if executed, would have compromised the legibility of the image. The composition of the altarpiece, while traditional, shows Ricci's broad knowledge of the accomplishments of painters ranging from Veronese (1528–1588) to Pietro da Cortona (1596/97–1669). In the *bozzetto*, even more than in the finished painting, Ricci applied the paint rapidly and just thickly enough to contrast effectively light and dark areas. As a true colorist, Ricci uses colors to set off textures and to create subtle connections between figures. The rich silky robes of Saint Eusebius stand in strong opposition to Saint Roch's poor garb and Sebastian's nakedness. The plunging figure of the archangel Gabriel physically links the two tiers of the painting, not only through his dancing figure but also by offering a subtle transition of colors from one to the other. Such sophistication was not lost on eighteenth-century connoisseurs. Thirty years after its completion, the altarpiece was still considered one of the works of art worthy of the attention of the visitors to the city. The avid French *amateurs* Nicolas Cochin, Jean-Jacques de Lalande, and the abbé de Saint-Non paid due respect to the painting even though Lalande described it, perhaps too laconically, as "a very fine picture" (*un très beau tableau*).⁴ **JPM**

Giovanni Battista Tiepolo
(1696, Venice–1770, Madrid)

Provenance
Exhibitions
References
Technical report

Apollo and Phaeton, ca. 1731
Oil on canvas, $25\frac{1}{4} \times 18\frac{3}{4}$ in.
(64.1×47.6 cm)

Gift of The Ahmanson Foundation
M.86.257



The story of Phaeton opens the second book of Ovid's *Metamorphoses*. Phaeton, ascending to Phoebus Apollo's palace in Olympus, implores the god to confirm that he is his son by the Oceanid Clymene. Apollo, acknowledging his paternity, offers his son a favor of his choice. Phaeton then requests permission to drive the chariot his father leads across the zodiac to bring in each new day. However, unable to control its horses, Phaeton causes the chariot he is driving to plunge close to the earth, scorching its surface and creating the deserts of Africa. Alarmed, Jupiter puts an end to the near disaster by striking the chariot with his thunderbolt.

The fall of Phaeton from his chariot was often represented like the Fall of Icarus because it also stood as an image of hubris. Giovanni Battista Tiepolo, however, following Ovid's text almost to the letter, chose to illustrate the moment when the son points out to his father the rearing horses of Apollo's chariot. Ovid gives a brilliant description of Apollo's palace, where the god sits on an emerald-covered throne surrounded by personifications of Day, Month, Year, Centuries, the Hours, and the Seasons, the entire cosmology dominated by the zodiac—set on the image of Scorpio—with Saturn above. The story is about to begin, as the father is yielding to his son's wish, not without warning him of the perils he will encounter. The horses, barely held back by Zephyr and other figures, are ready for their daily run.

In 1730, when Tiepolo was commissioned to decorate the Palazzo Archinto in Milan, no other artist in Italy, nor indeed in Europe, could have been entrusted with the task of executing frescoes on such a scale and with such success. Formed in his native Venice, Tiepolo studied with Gregorio Lazzarini (1657–1730) and from an early age was exposed to the large works of Veronese (1528–1588). Active at a time of economic expansion in Venice, Tiepolo easily found a sizable clientele eager to use his talents to decorate many of the palaces that were being renovated or built on the lagoon. His reputation extended beyond the city, not only to the Veneto but also throughout the rest of the Italian peninsula and Europe. At the service of the prince-bishop of Würzburg, Tiepolo painted the Residenz, or bishop's palace, with some of his finest frescoes, including the renowned ceiling of the Four Continents in its staircase. His fame led him ultimately to the court of Spain, where he painted, among other works, the ceiling of the throne room in Madrid's Royal Palace.

The Archinto Palace decoration was Tiepolo's most important commission in Italy outside Venice. The Los Angeles sketch, it has often been noted, is of particular importance as the Archinto Palace was destroyed in 1943 during the bombing of Milan and can only be reconstructed from black-and-white photographs and various oil sketches. The Archinto Palace was an immense building, which, at the time of the Tiepolo commission, belonged to Carlo Archinto (1670–1732). Archinto was a prominent member of the Milanese aristocracy. Born into a family of bankers, he developed deep interests in science, medicine, and the arts. A scholar, and admirer of Descartes, he founded, in 1702, the Accademia dei Cavalieri, a learned society dedicated to the study of art and science. Anticipating the marriage of his youngest son, Filippo (d. 1751), to Giulia Borromeo Arese, Archinto expanded his already considerable residence, adding new apartments, including the rooms to be decorated by Tiepolo.⁴ The iconographic program of the paintings, however, dealt less with the imminent wedding of Filippo Archinto, as is often the case, than with a broader celebration of the Archinto family, its fame and scholarly ambitions;⁵ thus, the ceiling of the library, known today through a sketch in the Museu Nacional de Arte Antiga in Lisbon (inv. no. 1623 pint), illustrated the Triumph of the Arts and Sciences.⁶

Tiepolo's execution of the Archinto frescoes was a major enterprise and was most likely carried out over a period of years, as the artist stayed in Milan only episodically. The program Tiepolo was commissioned to illustrate was most likely devised by a writer or poet closely associated with the Archinto circle—in this case probably Filippo Argelati, the family librarian, as suggested by Beverly L. Brown.⁷ As part of the process, Tiepolo prepared drawings and oil sketches that allowed him to both establish and correct his compositions. Besides the *Allegory of the Arts and Sciences* in the library, other rooms were decorated with mythological subjects, *Apollo and Phaeton*, *Perseus and Andromeda*, *Juno*, and *Fortune*, as well as an allegorical representation of Nobility. Even though the frescoes are lost, several oil sketches help us understand Tiepolo's creative process: one, in the Akademie der Bildenden Künste, Vienna,⁸ also represents *Phaeton and Apollo* and could be a first thought for the composition of the Los Angeles sketch (fig. 13); another study for the same subject can be seen in a drawing at the British Museum, London (inv. no. 1917, 0512.2); while the Frick Collection, New York, owns an oil sketch for *Perseus and*

Andromeda (inv. no. 1916.1.114). Both the Vienna oil sketch and the drawing in London are essentially compositions best read as wall paintings or frescoes. In order to give his ceiling the proper perspective, and to confer it legibility, Tiepolo had to reposition and to contract some of the figures, and also allow for more space around them. The result can be seen in the Los Angeles sketch.

Unknown until its acquisition in 1986, the Los Angeles sketch has since been recognized by all, not as a study for the ceiling, but rather as a painting done once the ceiling itself had been executed.⁶ Such a painting, called a *ricordo*, fulfilled several functions. Primarily, it preserved the memory of a work otherwise difficult to see, whether because of the restrictions attached to its ownership or because of its physical location. The *ricordo* could be used to obtain further commissions, and some *ricordi* were kept in studios as models for assistants who, in turn, would copy and sell them. For those reasons, it is often difficult to ascertain if *ricordi* are wholly autograph or studio works. Writing about the painting, Beverly L. Brown argued convincingly for an entirely autograph execution of the Los Angeles sketch. Brown stresses the technical similarities between

the Los Angeles painting and other autograph sketches by Tiepolo. These similarities are evidenced not only in the refined execution of the figures or the accomplished and virtuoso application of paint but also in the very structure of the painting. Brown writes: "Tiepolo prepared this canvas just as he had prepared the one for the ceiling's preliminary sketch [in Vienna]. Over the top of a very thin layer of red ground, [Tiepolo] placed a second, equally thin layer of golden yellow ocher. Next he sketched in the outline of the ceiling's frame, being careful to indicate where the corners of the frame cut into the oval design. He later painted the corners of the canvas with a burnt sienna pigment, but a very fine line of the ocher ground can still be seen near the edge of the oval outline."⁷

While the beauty of Tiepolo's sketch can be fully appreciated for itself, it still requires a leap of imagination to visualize the effect the finished ceiling must have made on those visitors who were admitted to admire it in the Archinto Palace. From its completion about 1731 until its tragic destruction in the twentieth century, it was indeed considered one of the city's wonders. JPM



Fig. 13

Fig. 13 Giovanni Battista Tiepolo, *Phaeton and Apollo*, ca. 1729. Oil on canvas, 26 $\frac{3}{4}$ × 20 $\frac{5}{8}$ in. (67.8 × 52.5 cm). Gemäldegalerie der Akademie der bildenden Künste, Vienna (inv. no. GG-484)

Giovanni Domenico Tiepolo
(1727, Venice–1804, Venice)

Christ and the Woman Taken in Adultery, 1752
Oil on canvas, $28\frac{5}{8} \times 41\frac{1}{4}$ in.
(72.7×104.8 cm)
Signed and dated lower right: *Dom. Tiepolo / 175[2]*

Gift of The Ahmanson Foundation
in honor of the museum's 40th anniversary
M.2005.119



The subject of the woman taken in adultery is related in the Gospel according to John (8: 3–7). She was brought by a group of Pharisees to Jesus in order to test his understanding of the Mosaic law that required punishment by stoning, at which time Jesus wrote pensively with his finger on the ground and then professed: “Let him who is without sin among you be the first one to throw a stone at her.” Not always included in early manuscripts of John’s Gospel, the text has fueled heated debates about its authenticity over the centuries. It is nonetheless one often illustrated by artists from the Renaissance and the Counter-Reformation eras. Giovanni Domenico Tiepolo himself treated the subject on several occasions, notably in a painting of 1759, now at the Musée du Louvre, Paris (inv. no. RF 1961-80), as well as in another painting of about the same year, formerly in the Boehler-Steimeyer collection, New York (eventually bought for the Linz museum planned by Adolf Hitler, and now untraced). The Los Angeles painting was originally conceived as a pendant to a composition representing the Miracle of Christ Healing the Blind Man, clearly signed and dated 1752, now at the Wadsworth Atheneum, Hartford (inv. no. 1952.289). In the nineteenth century, both paintings were in the collection of Dr. Forcke in Hildesheim. About 1868 they were bought by Wilhelm Laporte (1833–1900), a German politician and member of the Reichstag, who was also known as an art collector. The paintings remained together until at least 1910, the date at which the *Blind Man* was sold, while the *Woman Taken in Adultery* remained in the Laporte collection until 1929, when it was sold to Wilhelm Opperman.

Tiepolo’s *Christ and the Woman Taken in Adultery* and its pendant were executed in Würzburg, where in 1750 his father, Giovanni Battista, had entered into the service of the prince-bishop and where he would spend most of his next three years working on the decoration of the Residenz, or bishop’s residence. Giovanni Domenico seconded Giovanni Battista in his task by providing figures in his father’s compositions so skillfully executed that it is often difficult to identify the respective hands of the two artists. More important yet, Giovanni Domenico obtained a fame almost equal to his father’s in the German city for his own, autonomous, compositions.

Although it is frustrating not to know the identity of the patron who commissioned this painting, it can be easily imagined to have been someone close to the court and fully aware of the growing importance of Giovanni Battista’s son as a full-fledged artist. Indeed, Giovanni Domenico had not arrived in Germany as his father’s assistant but as an independent and already famous artist. In his native Venice, he had attained well-deserved fame for the fourteen canvases of the Stations of the Cross, painted about 1747 for the Oratory of the Cross in San Polo. The *Woman Taken in Adultery* and the *Blind Man*, however, show important departures from the earlier Passion pictures in San Polo. Their elongated formats allow the artist to expand the narrative to the physical limits of the canvas. Giovanni Domenico still favors the compact, even confused, groupings of his earlier works, which will remain one of his trademarks and which are essential to his way of telling stories. Yet those groups are set against more open backgrounds that bring a new light into the artist’s compositions.

Perhaps the vastness of the frescoes he was working on along with his father (or, for some experts, on his own) in the Residenz played a part in this new conception of the pictorial space. Here, the introduction of architecture achieves a double purpose: it gives depth to the composition and at the same time, paradoxically, pushes the action forward on a kind of proscenium. More than in his later renditions of the subject (at the Musée du Louvre and formerly in New York),¹ which are calm and more poised, Giovanni Domenico relies here on movement and action to emphasize the drama of the scene. The group of Pharisees at the right is a cluster of men literally falling over one another and stopped by the radiant and calm figure of the sitting Christ. Without desacralizing his picture, Giovanni Domenico clearly delights in its nonreligious aspects: in the elegance of its figures, notably that of the dignified adulteress, or those of the exotic-looking “Orientals,” stock figures of Venetian painting since Carpaccio and Veronese.

An oil sketch for the painting is recorded as having belonged most recently to Baroness Toinon von Essen (1876–1964) in Rome.² It had previously belonged to the baron de Beurnonville, Paris, and to Iwan Stchoukine, Paris.³ The popularity of the painting may also be indicated by a later replica at the National Museum of Wales, Cardiff (inv. no. NMW A96). JPM

29 Baratta [\(back to entry\)](#)

- ¹ On Elia Volpi, see Sarteanesi 1969.
- ² Freddolini, in London 2010, p. 27.
- ³ London 2010, pp. 27–28.
- ⁴ Visonà 1994.
- ⁵ Freddolini 2013, p. 164.

30 Batoni [\(back to entry\)](#)

- ¹ Sir Horace Mann, 1st Bt., was a resident of Florence by 1737, when he was appointed secretary to Charles Fane, British minister to Florence. Until his death in 1786, Mann served as British diplomatic representative to the grand dukes of Tuscany.
- ² Bowron 2016, p. 264.
- ³ The journey is recounted in London 1982, pp. 40–42.
- ⁴ Cardinal Alessandro Albani, who owned an important collection of ancient Roman sculpture catalogued by Johann Joachim Winckelmann, also commissioned works of art from contemporary artists and served as patron of the Academy of Saint Luke in Rome.
- ⁵ Louis Devisme was a diplomat who had studied at Christ Church, Oxford, 1739, and been ordained. He was in Padua in June 1753 with William Nassau, 4th Earl of Rochford, later serving as his secretary in Madrid from 1763 to 1767; for which see Ingamells 1997; also Adam Matthew in <http://www.grandtour.amdigital.co.uk/Dictionary/TravellerSearch>.
- ⁶ Ford 1986, p. 41; see note 133 in <http://www.grandtour.amdigital.co.uk>.
- ⁷ Regarding Batoni's patrons, see London 1982.
- ⁸ The artist Jonathan Skelton (d. 1759), in recalling a visit by Wyndham Knatchbull-Wyndham to his studio in Rome at the end of 1758, lamented that "people seem at present to think of purchasing nothing in the painting way but Portraits" (Ingamells 1997, p. 861).
- ⁹ Winckelmann 1952–57, vol. 2 (1954), p. 53, letter of 28 November 1758 to Stosch: "Der Chevalier Wyndham hat sich lassen von Pompeo Battoni stehend mahlen; er hat das Werk nicht fertig gesehen. Sagen Sie ihm zu seiner Freude, wann ich davon urtheilen kann, das sein Porträt für eines der ersten in der Welt passieren kann. Man kann nicht leicht etwas Schöneres sehen" (quoted in Clark and Bowron 1985, p. 276).
- ¹⁰ Clark and Bowron 1985, p. 276.
- ¹¹ Bolton 1921, pp. 368–75, especially illustrations pp. 371, 373.

31 Canaletto [\(back to entry\)](#)

- ¹ Now called the Piazzetta Giovanni XXIII.
- ² Canaletto also removed the segment of wall that appears behind the upper arch, presumably to open the view to the vista of the distant lagoon.
- ³ The tower represented by Canaletto was completed in 1514. In 1902 the tower collapsed and was rebuilt in 1912.

⁴ Constable 1962, vol. 2, p. 210. Founded in 1750, much later than comparable academies in Florence and Rome, the Venetian Academy was not officially recognized until 1756.

⁵ See Francis Haskell, "The Taste for Canaletto," in New York 1989–90, pp. 31–39.
⁶ Chaney 2013, p. 13.
⁷ See p. 148 n. 1 in Provenance.

32 Gaetano Gandolfi [\(back to entry\)](#)

- ¹ Bagni 1992, p. 269, and Biagi Maino 1995, p. 370.
- ² The Los Angeles County Museum of Art owns Ubaldo Gandolfi's *Head of an Old Woman*, ca. 1778, 19 3/8 × 15 1/2 in., Gift of MaryLou and George Boone, inv. no. M.2010.46.

33 Ubaldo Gandolfi [\(back to entry\)](#)

- ¹ On Ferdinando Marescalchi, see *Dizionario biografico degli italiani* 2008, pp. 59–62; see also Preti Hamard 2005.
- ² Bagni 1992, no. 107.
- ³ Bagni 1992, no. 108.
- ⁴ Bagni 1992, no. 109.
- ⁵ Sold at Sotheby's, New York, Old Master Drawings, 25 Jan. 2017, lot 45.

34 Mazzanti [\(back to entry\)](#)

- ¹ Santucci 1981.
- ² Santucci 1981, p. 118 n. 48.
- ³ See Magani 1989.
- ⁴ González-Palacios 2014. The author reproduces a console (private collection, Rome) resting on sculpted chimerae comparable to the harpy of Lucretia's bed.
- ⁵ Di Castro 2009.
- ⁶ Clark and Bowron 1985, p. 276.
- ⁷ Bolton 1921, pp. 368–75, especially illustrations pp. 371, 373.

35 Picano [\(back to entry\)](#)

- ¹ Roberta Catello, "San Michele Archangelo," in Catello and Bile 2000, no. 1, p. 24. H: 160 cm; w: 65 cm; d: 45 cm. The drapery, sword, and helmet are gilt bronze (or copper). Lorenzo Vaccaro created the model with the collaboration of Luca Giordano (1634–1705). The church at Sassinoro houses an impressive marble statue of the victorious archangel. It is tempting to see the composition of this statue as a forerunner of the silver sculpture.
- ² Bologna 1979, p. 221, seems to suggest that the attributions arose by default; cf. figs. 26–32. Ursula Schlegel (1988, pp. 61–66) excludes Domenico Antonio from the possible attributions for the example in Berlin.

³ Liz Homberger, former associate conservator, Department of Objects Conservation, LACMA, confirmed the technique that was used for the tiny eyes of the archangel. Additional gesso might form part of the eye under the crystal. For this technique, see Levkoff 2015, p. 471.
⁴ Alvar González-Palacios (1984a, vol. 1, p. 262) cites Ugo Ojetti's observation about a Trecento sculpture of Saint Michael in which the archangel seems to command the devil to die before being pierced by the sword.

⁵ Undated letter to Peter Fusco in the Picano object file, Department of European Painting and Sculpture, LACMA. This single letter is cited throughout this catalogue entry. See n. 10 for the relevant passages.

⁶ García Boiza 1945, p. 31: "La celda que ocupó la Madre Inés Francisa de la Visitación constituye un pequeño museo dentro del gran museo que es la iglesia y convento de Madres Agustinas de Salamanca. Allí están . . . el magnífico Nacimiento con terracottas prodigiosas y suntuosos trajes; allí el prodigioso San Miguel, Príncipe de las milicias celestiales, con el diablo vencido a sus pies, tan famoso en Salamanca, . . . en pareja, Santa Catalina."

⁷ For the chaos that erupted in 1930, and the sale of objects owned by churches in Spain during the civil war, see Levkoff 2008, p. 64.

⁸ The sculpture was purchased at auction by the Museo Nacional de Escultura, Valladolid (inv. no. CE2904). See Alonso Moral 2011, p. 235.

⁹ "Talla de San Miguel. Donada por don Domingo de Haro, sobrino del Conde de Monterrey." García Boiza 1945, plate following p. 31.

- ¹⁰ The sculpture's history was recounted with some errors by the daughter of the woman who purchased it in 1938, according to an undated letter in the curatorial files: "Procede del Convento de las Religiosas Agustinas de Recoletos [sic], en . . . Salamanca, las monjas que vendieron la talla en . . . 1938, manifestaron a la Señora que la compró, que fue un regalo de un Virrey Italiano al Convento, cuando ingresó en el mismo su hija, para tomar los hábitos como religiosa de la Comunidad. En sus anotaciones del Inventario, figuraba como una obra de Antonio Domenico [sic] Vaccaro." Dawson Carr, the Janet and Richard Geary Curator of European Art, Portland (OR) Art Museum, kindly reviewed the translation from Spanish. The donor of the sculpture, Don Juan Domingo de Haro, was never viceroy, and he was childless. He gained the title of the seventh count of Monterrey by marrying the niece of Viceroy Don Manuel de Fonseca y Zúñiga (1586–1653), who was the seventh countess. Haro was probably conflated in the report with Don Manuel, who established the church and convent in Salamanca, his birthplace, and who also gave the crèche that is mentioned as being in the cell of Mother Inés Francisca de la Visitación. She was Don Manuel's illegitimate daughter. She entered the convent at the age of four; the viceroy gave the crèche to the convent on that occasion. The sculptures of Saint Michael and Catherine must have been donated later. See also Abello 1923, pp. 33 and passim. On p. 68 the author laments the loss of much of the convent's archive during the time of the *francesada* (accessed online at <https://bibliotecadigital.jcyl.es/es/catalogo>). Much of the information in Abello's long article could have come from Sor Mañuela Feliciana de S. Agustín, "Vida de Na. Ve. M. Inés Francisca de la Visitación," 1739, MS in the Colegio of Valladolid (this citation found online), and Rosa María Lorenzo, "Un Belén napolitano del siglo XVII en el convento de las Madres Agustinas Recoletos," in Salamanca 2007–8, p. 116.
- ¹¹ Cf. Burke and Cherry 1997, p. 501. Alonso Moral (2011, p. 236) suggests an earlier date, ca. 1683–87, for *The Assumption of Saint Catherine* because Haro (seventh count of Monterrey) might have acquired it while he was visiting his brother, who was viceroy of Naples at that time. Alonso Moral pointed out that García Boiza provided no documentation for his assertion that the seventh count donated the sculptures. It is worth remembering, however, that by 1945, when García Boiza's manuscript went to press, much of the archival material that he consulted could have been destroyed in the war.
- ¹² González-Palacios 1984a, p. 268.
- ¹³ Loosely translated: "In their annotations of the inventory, it appears as a work by Antonio Domenico Vaccaro." See n. 10 for the text of the letter.

- ¹⁴ See n. 2.
- ¹⁵ De' Dominicis 1743, pp. 483–85. For an assessment of Domenico Antonio Vaccaro's style, see most recently D'Agostino 2015, p. 339. D'Agostino agrees that the sculpture is Neapolitan but declined to comment on the attribution because she could not examine the sculpture in person (personal communication to the author, 16 Dec. 2017).
- ¹⁶ Salamanca 2007–8, p. 96.
- ¹⁷ The publication of the new catalogue of Ahmanson gifts provides an opportunity to correct some of my errors that appeared in 1991 (Conisbee, Levkoff, and Rand 1991, pp. 99–100, for example, the donor to the convent being the viceroy, and referring to the Rothschild example as silver).
- ¹⁸ González-Palacios 1984a, p. 268: to make "una Statua di legno colorito del glorioso S. Michele Arcangelo con pedagno indorata, e Drago sotto . . . la quale Statua la deve fare in conformità del modello fatto da Lorenzo Vaccaro."
- ¹⁹ See now Petrucci 2005. The sculpture in LACMA is discussed on pp. 130–37 (cat. no. 22), but Petrucci calls it a copy of the sculpture in Salamanca, presumably because he misread González-Palacios, who referred to the sculpture in LACMA as "copy of ours" ("ours" meaning the Rothschild sculpture—not the one that had been in Salamanca). Petrucci suggests (pp. 90–94) that a polychromed statue possibly now in Gesualdo should instead be associated with the commission of 1705 because of its general similarity to the silver statue in Naples.
- ²⁰ Petrucci 2005, pp. 89–123, but the arguments for some of the additional attributions are not persuasive.
- ²¹ Sebastianelli and D'Anna 2016, p. 82 n. 42 ("con carnatura, occhi di cristallo"), citing G. Giotto Borrelli, *Sculpture in legno di età barocca in Basilicata* (Naples, 2005), p. 113.
- ²² Liana de G. Cheney (De Girolami Cheney 2005, p. 157), commenting that the LACMA sculpture is a small version of Roldán's large sculpture in the Escorial.
- ²³ Estella 2015, pp. 58–59; for a better argument regarding Fumo, see Roberto Alonso Moral, "Fama y fortuna de Nicola Fumo en España," in Leone de Castris 2015, p. 99 and fig. 8. Thanks are owed to Michael Shamansky for his exceptional prowess in providing many references cited here and to Melissa Pope for her assistance in preparing much of the documentation.
- ²⁴ Petrucci 2005, pp. 105–6, 117; on pp. 126–27, Petrucci summarizes the history of attributions of the much larger sculpture of Saint Michael in Scanzano. His discussion of the sculptures of Saint Michael in Gesualdo and Scanzano are the closest arguments for an attribution for the sculpture in LACMA, but none is documented.
- ²⁵ Petrucci 2005, pp. 69–70, publishes a document in which Giacomo Colombo appeared as a witness in support of Picano in 1715; Petrucci also alludes (pp. 19, 32–33) to a relationship with the *presepisti*, the artists who created the figures and backdrops for crèches.

36 Ricci [\(back to entry\)](#)

- ¹ On Baratta's activity in Turin, and in particular at the Venaria Reale, see Freddolini 2013.
- ² See Freddolini 2013, pp. 166–73.
- ³ Before being dedicated to Saint Hubert, the church of the Venaria was intended to be dedicated to Saint Eusebius. See Spantigati 2007, p. 42.
- ⁴ Conisbee, in Conisbee, Levkoff, and Rand 1991, p. 201.

37 Giovanni Battista Tiepolo [\(back to entry\)](#)

- ¹ See Sohm 1984.
- ² Sohm 1984 argues that the subject of Phaeton and Apollo could have a matrimonial overtone, the bride often being associated with the sun in nuptial poetry of the time.
- ³ See Beverly L. Brown, in Fort Worth 1993, pp. 169–71.
- ⁴ Brown, in Fort Worth 1993, p. 163.
- ⁵ Brown, in Fort Worth 1993, p. 161.
- ⁶ Keith Christiansen (Venice–New York 1996–97, p. 294, n. 4) argues that the Los Angeles sketch is, in fact, a *modello* for the ceiling, showing no difference in execution with other *modelli*.
- ⁷ Fort Worth 1993, p. 167.

38 Giovanni Domenico Tiepolo [\(back to entry\)](#)

- ¹ See Mariusz 1971, pls. 166, 168.
- ² See Mariusz 1971, pl. 4.
- ³ See his sale, Berling, Keller und Reiner, 9 Apr. 1907, lot 91. I want to thank Claudia Einecke for having made me aware of this provenance.

1 [\(back to entry\)](#)

**Fra Bartolomeo
(Baccio della Porta)**
(1472–1517, Florence)
Holy Family, ca. 1497
Oil on canvas, $59\frac{7}{16} \times 35\frac{1}{16}$ in.
(151×91.3 cm)

Gift of The Ahmanson Foundation
M.73.83

PROVENANCE
Marches Ferdinando Panciatichi Ximenez de Aragona (1813–1897), Florence, by 1857; by descent to his daughter; Mariana Panciatichi, Florence (1835–1919). [Charles Fairfax Murray (1849–1919), Florence]. Count Alessandro Contini-Bonacossi (1878–1955), Rome and Florence, possibly before 1925, and by 1929; by descent in the family until 1969, to; [Eugene V. Thaw (1927–2018), New York, until 1973, to]; [Thomas Agnew and Sons, London, sold 1973 to]; LACMA.

EXHIBITIONS
Florence 1940, p. 20, no. 3; King's Lynn 1973; Florence 1996, no. 7.

REFERENCES
Crowe and Cavalcaselle 1864–66, vol. 3 (1866), p. 473; Berenson 1903, p. 143; Venturi 1925, vol. 9, pp. 351–54, fig. 253; Longhi 1926, p. 281; Bodmer 1928–29, p. 608; Berenson 1938, vol. 1, p. 162, no. 4; Berenson 1963, vol. 1, p. 25; Fahy 1969, pp. 148–49, fig. 20; Fahy 1974; Borgo 1976, pp. 78–82, 200–202; Fahy 1976, pp. 62–63; Pagnotta 1988, vol. 2, pp. 636–37; Rotterdam 1990–91, p. 211; Conisbee, Levkoff, and Rand 1991, pp. 26–29, no. 4, ill.; Fischer 1992, p. 14; Paris 1994–95, p. 102.

TECHNICAL REPORT
The painting support is a fine, plain-weave canvas that has been lined with an aqueous adhesive to canvas. The original tacking margins measure up to $\frac{3}{4}$ inch wide. Some original paint, such as the gray for the pedestal on which Christ is sitting, extends over the tacking edges.

There appears to be a light-colored ground on the canvas, which may have a thin isolation layer on top that is colored since the cracks are dark. Infrared photography revealed a free sketch with brush and paint for Christ and Joseph. In contrast, the painted sketch for the Virgin was executed with fine, deliberate lines, except for the Virgin's right hand, which matches the technique for the other two figures. Infrared photography revealed an underdrawing of horizontal lines for the low wall behind Mary that extends to the left edge of the painting. The X-radiograph revealed several technical facts: the highlights for the Virgin's blue robe have distinct brushstrokes of some length that describe form; the Virgin was initially higher on the canvas; and the heads of the figures were outlined or adjusted with a strip of dense paint. Finally, the X-radiograph exposed drapery with vertical folds underneath the gray paint of the pedestal. The overpainted drapery fell from the top of the pedestal to just below Christ's right foot, and then it cascaded diagonally down to where Mary's blue robe touches the pedestal's corner. The pentimento that resembles Mary's blue drapery in painting technique and style shows that initially Christ was intended to sit upon the drapery, but then the artist decided to use the white cloth instead. The figures in the background were painted over the landscape, but the Holy Family was planned with reserves.

The painting is in relatively good condition. There is a fine network of cracks that are slightly open and dark.

Paint has flaked along the cracks and from the tops of the canvas weave; the losses have been carefully toned. Christ's forehead, Joseph's right hand, and the shadow side of the Virgin's head and neck have other areas of restoration. There are several vertical lines of restoration running from the Virgin's lower dress to the bottom edge of the painting, and there is a horizontal line of restoration from Christ's right knee to the calf of the other leg. Paint flaked along the sketch lines for Christ and Joseph. There are a diagonal line of restoration near the upper right corner and a one-inch-wide strip of restoration on the very left edge above Joseph's head, which runs halfway up the sky. The painting is varnished with a synthetic resin that has grayed. The work was cleaned with Tergitol in 1979, and discolored inpainting was corrected in 2006.

2 [\(back to entry\)](#)

Jacopo Bellini
(ca. 1400–ca. 1470/71, Venice)
Virgin and Child, 1450s
Tempera and oil on panel,
 $27\frac{7}{16} \times 18\frac{1}{2}$ in. (69.7×47 cm)
Inscribed on the roundels at upper left and right corners: M. P. O.V (abbreviation for Mother of God)
Inscribed on the Virgin's halo: .AVE.
MARIA. GRATIA. PLENA. DOMINUS.
TE [CUM] (Hail Mary, full of grace,
the Lord [is] with you.)

Gift of The Ahmanson Foundation
M.85.223

PROVENANCE
Private collection, southern France.
(Sale, Monte Carlo, Sotheby Parke-Bernet, 21 June 1984, lot 3332, to); [Piero Corsini, New York, sold 1985 to]; LACMA.

EXHIBITION
Rome 2008–9, no. 1 (as very early Giovanni Bellini), ill.

REFERENCES
Boskovits 1985, p. 123 n. 25; Christiansen 1987, pp. 171, 174, 176–77 nn. 39, 40, 47, pl. V; Joannides 1987, pp. 5, 20 n. 10, fig. 3; Eisler 1989, pp. 46, 56, 298, 514; Lucco 1990, pp. 409, 413, 418; Conisbee, Levkoff, and Rand 1991, pp. 147–50; Los Angeles 1994–95, pp. 90–91, no. 3, ill.; Christiansen 2004, p. 34; Padua 2006–7, p. 18; Rowley 2008, p. 849.

TECHNICAL REPORT
The support is a wood panel made of a single board. A wood strainer was glued to the reverse at a later date. The sides or edges of the panel are in various conditions: the top and bottom are rough from deterioration, whereas the left side is smooth and the right side has been trimmed at a right angle probably more recently. On the front, the top and left edges have narrow bevels. The painting was extended on its right side with a wood addition about $3\frac{1}{8}$ inches wide that was painted a dark color to match the background of the picture. During the most recent restoration and before being acquired by LACMA, the addition was removed.¹ A thin wood strip of some age is attached with large nails to the bottom edge of the panel, and a strip frame is attached with small nails to all sides. The panel has some wormholes and a slight convex bow through the vertical center.

A thick white ground is on the panel. There are ridges of gesso from an engaged frame about one-quarter inch from the edges of the left and right sides of the panel; however, only a remnant of a ridge is visible on the top edge and none remains on the bottom edge, since both have loss from trimming and/or natural deterioration. In a cross section taken from the left edge of the painting, a thin orange layer is visible on top of the ground. The orange appears to be bole that would have been applied on the engaged frame before gilding.

The cross section also revealed that the background was painted with a thick layer of paint that consists almost entirely of blue pigment crystals. The background is now dark and flat because after the blue layer deteriorated, it was toned with black paint. The blue is still visible around the two red circles, which were painted directly on the blue layer.²

The infrared photograph revealed an underdrawing of the design that consists of fine dark outlines and delicate parallel hatching, which indicates the shadows. In a cross section taken from Mary's robe, a thin granular black material used for the drawing can be seen directly on the ground.

The flesh tones were underpainted with a light green paint, *terre verte*. The green, the flesh tones, and the middle to light tones for the draperies were applied in parallel strokes with a fine brush, a technique suitable for egg tempera. A dark translucent paint that must have oil or oil/resin as the binder made the subtle transitions from light to dark possible. The shadows for Mary's dress are a deep red glaze that in cross section appear quite thick and possibly multilayered. The warm red color of Mary's sleeve has light blue-green strokes on the surface to represent light reflected by the fabric.

The inscription on the border of Mary's wimple was painted with an ochre-colored paint, which approaches the appearance of gold. The lettering and arcs on the red circles were painted with a dark, translucent paint, while the decoration of Mary's halo is dark red and translucent.

The condition of this painting is good, especially so considering the artist's extensive use of oil or oil/resin paints, which have been lost from many other paintings by Jacopo Bellini. Even though there are numerous losses and restorations, the original parts of the

painting prevail. A damage, probably caused by the flame of a candle, begins below the Virgin's right eye and extends to her right hand in a narrow strip. There are a few restorations in the area of Christ's knee, and there is a narrow line of damage that extends from Christ's chin to his neck. Thin layers of toning have been used to restore abraded transitions and shadows in a number of areas, such as the back of the green garment and the red drapery below Mary's arms. The shadows of Mary's wimple have been lightly reinforced. Conversely, the shadows of Christ's orange drape received heavier toning. There is judicious reintegration and reinforcement of facial features, which preserve the appearance of the original paint. The hair of both figures is in good condition even though the shadows required reinforcement.

Damage to the original blue paint of the background is not easily quantified since it was repainted. In addition, the X-radiograph suggests that a dense material was brushed over the blue layer to fill losses.

The condition of the gold halos is good, although there are a number of losses. Umberto Tocci from Florence cleaned the painting in the early to mid-1980s.³

NOTES

¹ See Sotheby Parke-Bernet Monaco auction catalog *Tableaux anciens*, 25 June 1984, pp. 48–49, for a photograph of the painting with the added strip and the width of the addition. The condition report of 19 August 1985, shared by Andrea Rothe, states that the painted wood addition was "removed by the restorer." Rothe felt that the strip had been added much later, and he related Corsini Gallery's suggestion that the strainer may be nineteenth-century French (Bellini object file, Department of Paintings Conservation, LACMA).

² Cross sections taken from the dark background at the edge of the panel and from Mary's red robe were prepared and examined by Elma O'Donoghue, Associate Conservator, Department of Paintings Conservation, LACMA.

³ Reported by Andrea Rothe.

3 [\(back to entry\)](#)

Santi Buglioni

(1494–1576, Florence)
Saint John of Capistrano, ca. 1550
Glazed terracotta, 61 × 30 × 14 in.
(154.9 × 76.2 × 35.6 cm)

Gift of The Ahmanson Foundation
M.2007.2a–b

PROVENANCE

Banti collection, Florence. Galleria Luigi Bellini, Florence, by inheritance to; [Mario Bellini, Monte Carlo, to]; [Salander-O'Reilly Galleries, New York, sold 2007 to]; LACMA.

EXHIBITIONS

Venice 1962, p. 34, no. 29; Florence [1965?], n.p.; Fiesole 1998, no. VI.13 (as Duns Scotus), p. 359; New York 2002–3, pp. 136–39, ill.; Ottawa 2005, no. 123, pp. 332–33, ill.; Boston-Washington 2016–17, no. 43, pp. 70, 163, ill.

REFERENCES

Glueck 2003; Pratesi 2003, vol. 2, fig. 151; Pezzuto 2016, no. 22, pp. 213–15, fig. 40.

4 [\(back to entry\)](#)

Cima da Conegliano

(1459/60, Conegliano–1517/18,
Conegliano or Venice)

Madonna and Child in a Landscape,
ca. 1496–99
Oil on panel, 28 3/4 × 23 3/8 in.
(73 × 59.5 cm)

Signed on marble parapet lower right,
IOANNE S BAPTISTA·P

Gift of The Ahmanson Foundation
in memory of Robert H. Ahmanson
M.2008.9

PROVENANCE

Purchased in England at the end of the 19th century. William Egmont Bieber, London, from at least the 1920s.¹ Wilhelm Ernst Schramm, Hamburg, to; Johann Gottfried Schramm (1894–1982), Hamburg,² by descent. Anonymous (sale, New York, Christie's, 19 Apr. 2007, lot 64, sold to); [Adam Williams Fine Arts Ltd., New York, sold 2008 to]; LACMA.

REFERENCES
Paris 2012, p. 68, fig. 18; Marandell 2017, p. 44, ill.

TECHNICAL REPORT

This painting is well preserved for a Venetian work of this period, when oil glazes were becoming more common. The wood support is in near-original state, although there is evidence of two missing crossbars on the reverse, which has many wormholes. The panel has a thick white ground that contains gypsum.³ A pointed instrument incised the main forms of the design through a cartoon blackened with a carbon-containing material. Forms were further described on the white ground with brush and paint and possibly pen and ink. Hatching for the shadows is clearly visible in the infrared photograph.⁴ The Madonna and Child were painted with parallel strokes, which are typical for the application of egg tempera colors. The flesh was begun with green earth followed by the application of flesh tones. Hatching is visible as part of the shadows. Oil paint was no doubt used on the surface of the tempera to subtly model the forms. The Virgin's red dress was begun with a bright orange-red (cinnabar) paint layer that was modeled with layers of translucent red lake. The paint for the blue drape and the blue sky contains the pigments ultramarine and possibly azurite. The foliage and ground cover that now appear brown might be discolored copper resinate.

The painting is in good condition considering the survival of thin oil paints on the surface. An abraded brown film that covers much of the paint surface is either original patina or early compensation for abraded paint. An original grayish film on the flesh has been disturbed to varying degrees on the left side of the Virgin's head and neck. Red glazes in the lower right and in the middle of the Virgin's dress show the original illusion of fabric texture and subtle modeling of folds. The surface of these well-preserved areas has a silvery, grayish film. The Virgin's blue robe is mottled in a way that suggests a combination of aging, abrasion, and restoration, and the

shadows, especially of the robe's orange lining, were toned to hide deterioration of the paint, which possibly contains the pigment realgar, a color that does not survive well. The soft haziness of the sky and clouds suggests that there has been some abrasion. The halos and the signature have only minor abrasions that have affected the *s* in "Baptista" and the lower lobe of the "leaf" at the end of the inscription. In ultraviolet light a fluorescing varnish hides some restorations. The crackle pattern is typical of panel paintings, and there are also contraction cracks, for example, in the upper right of the Virgin's red garment. The painting was cleaned in London before it was acquired by LACMA.⁵

NOTES

¹ William Egmont Bieber may be identical to George William Egmont Bieber (b. 1840), whose "select and valuable collection of English coins and medals, in gold, silver and copper" was sold at Sotheby's, London, 13 May 1889. George William Egmont Bieber, a London businessman, is listed in the electoral register in London until 1924.

² Johann Gottfried Schramm was an architect known as Gottfried Schramm, who was active in Hamburg from 1929 to 1931.

³ Frank Preusser, late Paintings Conservation Scientist, LACMA, did limited analysis of the painting using the handheld XRF spectrometer to make estimates of pigments.

⁴ From a complete Infrared Reflectography Report of 2011 by Elma O'Donoghue, in the Cima object file, Department of Paintings Conservation, LACMA.

⁵ For more, see also Jill Dunkerton, "The Restoration of Two Panels by Cima da Conegliano from the Wallace Collection," *National Gallery Technical Bulletin* 21 (2000): 58–69.

5 [\(back to entry\)](#)

Annibale Fontana

(1540–1587, Milan)

Adoring Angel, 1583–84

Beeswax colored dark red with metal armature on wood base,
21 3/4 × 6 3/8 × 6 7/8 in. (55.3 × 16.2 × 17.5 cm)

Gift of The Ahmanson Foundation
M.80.191

PROVENANCE

Collection André Fétrot. [Alain Moatti, Paris, sold 1980 to]; LACMA.

REFERENCES
Paris 2012, p. 68, fig. 18; Marandell 2017, p. 44, ill.

REFERENCES
Fusco 1984, pp. 40–46, figs. 3–6, pp. 42–43; De Winter 1986, pp. 166–68, fig. 187; Schaefer 1986a, pp. 415–16, fig. 2; Los Angeles 1987, p. 137, ill.; Conisbee, Levkoff, and Rand 1991, no. 11, pp. 62–64, ill.; Zanuso 2007, p. 281, fig. 15.

6 [\(back to entry\)](#)

Giovanni di Paolo

(1398–1482, Siena)

Triptych with the Enthroned Virgin between Saint Catherine of Alexandria and Saint Lucy (central panel); *Saint Francis, Saint John the Baptist, and the Archangel Gabriel* (left wing); *Saint Bartholomew, Saint Dominic, and the Virgin Annunciate* (right wing), ca. 1427–30

Tempera and gold on panel, overall (including pedestal): 25 3/4 × 21 3/4 in. (65.5 × 55.3 cm)

Gift of The Ahmanson Foundation
AC1996.139.1a–b

PROVENANCE

Possibly commissioned by a member of the Placidi family, Siena. Private collection, Germany, from ca. 1920 (sale, London, Christie's, 13 Dec. 1991, lot 73, to); [Matthiesen Gallery, London, 1996, sold 1996 to]; LACMA.

EXHIBITIONS

London 1996, no. 15, ill.; Siena 2010, pp. 370–71, no. E5, ill.

REFERENCES

Wilson 2001, p. 142; Bollati 2006, vol. 1, p. 91; Spallanzani 2014, p. 129, fig. 36.

TECHNICAL REPORT

The larger central panel and the two side panels are each made of one wood board with an engaged frame. Modern hinges attach the wings to the central panel. To secure the triptych on the pedestal, two hammered metal rods extending from the top of the pedestal insert into the bottom of the central panel. The two rods may have an early date, but the age of the metal candleholder attached to the lower center of the pedestal is unknown.

The wood panels have white gesso ground on all surfaces. The basic forms of the composition and the perspective lines of the paving were transferred to the gesso with incised lines. The incisions were painted with fine dark lines, and details, such as additional folds in the drapery, were painted in the same way.

The side panels and the pedestal have decorative reliefs, or *pastiglia*. A thin red bole lies on the gesso beneath the gold leaf. The gold halos were decorated with fine incised lines, punched circles, and pinpoints, and punching was also used along the borders of the gilded panels. The gold design on the Virgin Mary's shoulder may be gold leaf on a rust-colored mordant, which was applied to the blue paint of the robe.

Egg tempera, the primary paint medium, was applied in parallel strokes, which are especially noticeable in the flesh. The flesh has an underlayer of green, typical *terre verte* found in early Italian panel paintings. White highlights mark features, such as the eyelids and lips. Mary's throne, her inner upper garment, and the robes of Saint Catherine and Saint Lucy, to mention the major examples, were painted on top of gold leaf and decorated with the sgraffito technique. There is one visible pentimento: the initial position of Christ's left arm and hand is represented by the line that is visible above the final position.

It is remarkable that the painted panels and base have survived together, and the overall appearance of the paintings is good. With that said, there are areas of paint and gold loss that bear mentioning. The flesh colors, especially the lighter tones, are in good condition, and so is the entire left wing. However, as expected, paint that lies over gold has survived less well: damage was most extensive to the design of Saint Lucy's robe and the foot of the throne so that both areas were reconstructed in the last restoration. The angels on either side of the Virgin Mary, the right edge of her robe, and parts of the annunciate angel's robe were also painted over gold. These areas have losses that have been

toned. The upper parts of the Virgin Mary and the Christ Child and the surrounding gold have abrasion, probably from early cleanings of the surface, but judicious restoration allows the original to be appreciated.

The gilded moldings have scattered losses and cracks, and the flamelike elements that are attached to the slanted tops of the panels have various degrees of loss and cracks. The design on the reverse of the triptych, a simple design in matte paint, has extensive losses.

The triptych was cleaned in London in 1991, and the painting is varnished.

7 [\(back to entry\)](#)

Ludovico Lombardo

(ca. 1509, Ferrara–ca. 1575, Rome)

Bust of Lucius Junius Brutus, ca. 1550
Bronze, 23 × 27 × 11 in.
(58.4 × 68.6 × 27.9 cm)

Gift of The Ahmanson Foundation
M.2005.60

PROVENANCE

Count Wilhelm Pourtalès (1815–1889), Berlin and Venice, as of 1883, by inheritance to; Count Friedrich (Fritz) Pourtalès (1853–1928), Berlin, and later (as Prussian ambassador to Russia, 1907–14), Saint Petersburg. Botkin (probably Mikhail Botkin) collection, Saint Petersburg. Koenigsberg or Königsberg, 6 Sept. 1924, to; [Wildenstein & Co., Inc., Paris, sold 2005 to]; LACMA.

EXHIBITIONS

Berlin 1883, p. 14, no. 46; Berlin 1898, pp. 96–97, no number, ill. p. 96; Munich 1907 (as by Alessandro Vittoria).

REFERENCES

Bode 1883, p. 140 (rejecting the attribution of the sculpture to Alessandro Vittoria); Ephrussi 1884, p. 279 (as perhaps by Alessandro Vittoria); Bode 1907, p. 91 (in a reference to "Graf Pourtalès of Vienna," as by Ludovico Lombardo); Burger 1907, p. 153 (as by

Alessandro Vittoria), fig. 8; Planiscig 1921, pp. 323–24 (as by Ludovico Lombardo); Thieme-Becker 1907–50, vol. 23 (1929), p. 342; Bregenz 1967, p. 53, cited under no. 74; New York 1985–86, p. 213, cited under no. 134; Frankfurt am Main 1986–87, p. 262, cited under no. 59; Krahn 1995, ill. p. 45, fig. 10 (photograph of one of the rooms in the 1898 Berlin exhibition); Bode 1997, vol. 1, fig. 10 (photograph of one of the rooms in the 1898 Berlin exhibition); Wieczorek 1997, p. 32, cited under no. 5; Boström 2003, pp. 165, 177–78 nn. 63–65, ill. pp. 164, fig. 11, and 165, fig. 12; Darr 2003, ill. p. 221, fig. 7 (photograph of one of the rooms in the 1898 Berlin exhibition); “Ready to View at LACMA” 2005; “100 Top Treasures” 2005, p. 101, no. 94, ill.; “Museum Acquisitions 2005” 2005, p. 34; Los Angeles 2006, p. 16, fig. 14.

8 [\(back to entry\)](#)

Master of the Fiesole Epiphany

(act. 1450–1500, Italy)
Christ on the Cross with Saints Vincent Ferrer, John the Baptist, Mark, and Antoninus, ca. 1480–88
Tempera and oil(?) on panel,
72 $\frac{3}{4}$ × 79 $\frac{3}{4}$ in. (184.8 × 202.6 cm)
Inscribed on the book held by Saint Vincent Ferrer: TI[M]ETE DEVIM QVIA VENIT HORA IVDTITI EIVS
Inscribed on the scroll held by John the Baptist: ECCE AGNVS DEI ECCE QVI....

Gift of The Ahmanson Foundation
M.91.242

PROVENANCE

San Marco, Florence, until ca. 1582.
Compagnia della Santa Croce, parish of San Michele Bisdomini, Florence, probably until ca. 1796–98. William Young Ottley (1771–1836), London, probably by 1798, and sold by his estate to;¹ Edward Solly (1776–1844),² London and Berlin (estate sale, London, Christie's, 8 May 1847, lot 13, as Cosimo Rosselli, “formerly in the collection of the late Young Ottley, Esq.” sold to); [B. J. Smith].³ William Fuller Maitland (1813–1876), Stansted House, Essex, by 1854, by inheritance to his son; William Fuller-Maitland (1844–1932), Stansted

House, Essex (sale, London, Christie's, 10 May 1879, lot 106, as Cosimo Rosselli, (Sale, London, Christie's, 14 July 1922, lot 69, to); Leopold Hirsch (1857–1932), London (estate sale, London, Christie's, 11 May 1934, lot 132, to); [J. Howard, London, for]; Benjamin Seymour Guinness (1868–1947),⁴ New York, Mignano, Italy, and Switzerland, by descent to his son;⁵ Capt. Thomas Loel Evelyn Bulkeley Guinness (1906–1988),⁶ London and Epalinges, Switzerland, sold in 1991 by his estate through; [Harrari and Johns, Ltd., London, sold 1991 to]; LACMA.

EXHIBITIONS

Manchester 1857, no. 68, as *The Sacrifice of the Mass* by Cosimo Rosselli; London 1875, no. 181, as Cosimo Rosselli; London 1893–94, no. 71, as Cosimo Rosselli; Los Angeles 1994–95, pp. 63–82, fig. 45.

REFERENCES

Del Migliore 1684, p. 217; Loddi 1736, p. 269; Richa 1754–62, vol. 7 (1758), p. 139; Waagen 1838, pp. 125–26; Solly ca. 1847, p. 22, no. XLII, as Cosimo Rosselli; Waagen 1854–57, vol. 3 (1854), p. 4; Crowe and Cavalcaselle 1864–66, vol. 2 (1864), p. 524; Vasari 1878–85, vol. 3 (1878), p. 187 n. 2; Stansted Hall 1893, p. 9, no. 18, as Cosimo Rosselli; Reinach 1905–23, vol. 1 (1905), no. 435, ill.; Cruttwell 1908, p. 145; Crowe and Cavalcaselle 1908–9, vol. 2 (1909), p. 492; Crowe and Cavalcaselle 1903–14, vol. 4 (1911), p. 370; Nagler 1904–14,⁷ vol. 15 (1910), p. 184; *Kunstchronik* 33 (1921–22): 780; Colnaghi 1928, p. 233, in entry of Cosimo Rosselli; Van Marle 1923–38, vol. 2 (1929), pp. 614–15; *Art Prices Current* 1933–34, no. 4840; Carfax 1934, pp. 182, 184–85, ill. as Cosimo Rosselli; Gronau 1935, p. 35; Paatz and Paatz 1940–54, vol. 3 (1952), pp. 45, 80 n. 273; San Miniato 1959, p. 56; Waterhouse 1962, p. 274, presumed painting was destroyed during World War II;⁸ Bacci 1966, p. 97; Vasari 1966–97, vol. 3 (1971), p. 444, as Cosimo Rosselli; Pigler 1968, vol. 1, p. 541; Shoemaker 1975, p. 314; Bénézit 1976, vol. 9, p. 100; Teubner 1979, p. 257 n. 56; Padoa Rizzo 1989, pp. 17–24, fig. 1, first to attribute the altarpiece to the Master of the Fiesole Epiphany; Mitroff

1993, ill.; Los Angeles 1994–95, no. 12, ill., and discussion throughout; Goffen 1997, p. 362; Fahy 2001–2, pp. 17–29, figs. 1–20; Geronimus 2006, pp. 214, 216–18, fig. 16; Cornelisen 2007, p. 653 n. 63.

TECHNICAL REPORT

The support is a wood panel made of five boards, which was thinned to a thickness of one inch before it was cradled. Some of the boards are slightly bowed, and the joins, slightly open. The wood panel has a coarse layer of gesso, or *gesso grosso*, which is covered with finer layers of *gesso sottile*, all in a proteinaceous medium.

Infrared photography revealed an underdrawing of outlines and hatching in a dry medium, such as charcoal, on the gesso. A cross section of paint revealed a thin layer of what appears to be a natural resin, isolating the drawing, followed by a yellow-pigmented layer with a proteinaceous binding medium.

The paint for the figures was applied in parallel strokes or hatching, which is typical of paint made with egg tempera, and the flesh has the traditional green, or *terre verte*, underpainting applied in the same manner. In addition to egg, oil was identified as another medium.

Glazes of oil and/or oil/resin applied over the egg tempera certainly made the subtle transitions in the flesh and the deeper shadows possible. In contrast to the figures, the sky was thickly painted with colors bound in egg tempera and/or oil.

The deep blue cross is made of two layers of blue paint. The layer on the ground, which may be a continuation of the sky color, contains azurite, ultramarine, and lead white, while the layer on top has only ultramarine, which is of high quality. The pale layer reflects light up through the deep blue of ultramarine, a rich, saturated blue. The paint of the brown foliage contains brown “earth” pigments but no copper resinate, and that of the green landscape contains green earth and lead white pigments. The gold decoration on the garments and the halos is mordant gilding.

When the painting was acquired, Saint Antoninus’s halo stood out from the others because it was frontal rather than in perspective, and it was painted orange rather than formed with delicate touches of mordant gilding. Despite the murky orange paint, close examination revealed gold rays emanating from behind Antoninus’s head. Further, a cross section taken from the area showed that varnish and dirt layers separated the orange paint from the gilding, proving that the halo was added at a later date, sometime after Antoninus’s canonization.

The painting had several discolored varnish layers. In addition, a gray coating on the paint surface was identified as a polysaccharide that was used to protect the paint when the panel was thinned and then given a cradle. Patches of an older surface coating are below the gray layer.⁹

The condition of the painting is good despite light overall surface abrasion. The delicate gilding is remarkably preserved. The upper sky, the gray habits, parts of the landscape, and the lion show the most abrasion. There is toning of some thinned areas, as well as restoration along joins and the upper sky.

The painting was cleaned and restored at LACMA in 1991. It has a natural resin varnish.

NOTES

¹ Regarding the art historian, writer, collector, and dealer William Young Ottley, see Waagen 1838, pp. 121–26; Geer 1953, and Waterhouse 1962.

² Edward Solly was an English timber merchant living in Germany. In 1821 the Prussian State purchased three thousand paintings from his collection, which became the nucleus of what is now the Gemäldegalerie in Berlin. Solly made his fortune in timber but later, in London, was a dealer in paintings, saving, however, the best, including the *Volto Santo* for himself. For Solly, see Herrmann 1967–68.

³ According to an annotated sale catalogue quoted by the Getty Provenance Index, Sales Catalogues Database. One catalogue notes “Smith of Bond St.”

⁴ Lieut. Benjamin Seymour Guinness RN was trained as a lawyer and made a fortune as director of the New York Trust Co., Lackawanna Steel Co., Kansas City Southern Railway, Seaboard Air Line, Duquesne Light Co., and United Railroads of San Francisco. He was the younger brother of Arthur Guinness, the Guinness brewery’s founder.

⁵ Guinness took the painting to his home in Mignano about 1936, when he married Marchesa Maria Nunziante di Mignano, the daughter of Mariano Nunziante, duke of Mignano. The altarpiece was stored in Leghorn during World War II and thus avoided destruction with the house in Mignano in 1943. About 1950, following Benjamin Guinness’s death in 1947, the painting was taken to a Guinness home in Switzerland, where it was kept in storage until it was discovered in 1991, following the death of Thomas Loel Evelyn Bulkeley Guinness and the assessment of his estate.

⁶ Thomas L. E. B. Guinness, Benjamin’s son and heir from his first marriage (1902) to Bridget Williams Bulkeley, was a member of Parliament for Bath (1931–45), a businessman, and a philanthropist.

⁷ Unaltered republication of first edition 1835–52.

⁸ Sold “as a Crucifixion (really S. Wilgeforsit) by Cosimo Rosselli, which was in the Fuller Maitland sale 14 July 1922 (69), and was destroyed during the last war.” See n. 5 above, which explains his confusion and the true fate of the painting during World War II.

⁹ Richard Wolbers, Associate Professor, Coordinator of Science and Affiliated Paintings Conservator, University of Delaware, categorized the various coating layers using the following stains: triphenyl tetra-zolium chloride; rhodamine isothiocyanate; and rhodamine 123. Twilley 1994–95 provided explanations for various substances on the panel.

REFERENCES

Berenson 1932, pp. 181, 184; Syre 1979, pp. 83–88; Boskovits 1988, pp. 26, 28–31, figs. 22–26, p. 48, no. 68; Orso 1991, p. 251; Los Angeles 1994–95, pp. 117–19, no. 16, ill.

TECHNICAL REPORT

The wood panel, originally part of a predella, has been thinned to be ½ inch in thickness. The painting once had an engaged frame, as evidenced by traces of a barb and bare wood at the top and bottom edges where the frame was attached. The bare wood and barbs on the sides have been completely removed and replaced with new pieces of wood.

The entire panel was prepared with gesso, and areas to be gilded were covered with red bole. The shapes of the figures and the halos were incised in the gesso. In addition, incised lines mark the decorative borders. The borders, halos, and Saint Stephen’s tunic have punched decoration of single small indentations and rings. The punched decoration of the borders, in particular the square punches, appears to be modern.

The tempera paint was thinly applied in fine hatch marks to follow form. Flesh tones have a *terre verte* underpaint. Saint Stephen’s tunic consists of orange-red applied over the gold and deep red translucent shadows. Glazes also indicate shadowed areas in the flesh tones and in the red tunic.

9 [\(back to entry\)](#)

Gherardo Starnina

(ca. 1360–before 1413, Florence)
Saint Stephen and Saint Bruno(?), ca. 1404–7

Tempera and gold on panel,
5 $\frac{3}{4}$ × 16 $\frac{1}{4}$ in. (14.6 × 41.3 cm)
Gift of The Ahmanson Foundation
AC1996.137.1

PROVENANCE

Possibly Charterhouse of S. Lorenzo, Florence. Possibly Barbieri collection, Florence. Dr. Ernest L. Tross, Los Angeles, in the 1940s. (Sale, New York, Christie's, 14 Nov. 1986, lot 189, to); [Matthiesen Fine Arts, Ltd., London, sold 1984 to]; LACMA.

EXHIBITION

London 1996, no. 11, pp. 86–89, ill.

10 [\(back to entry\)](#)**Titian (Tiziano Vecellio)**

(ca. 1489–1576, Venice)

Portrait of Giacomo di Andrea Dolfin, ca. 1531Oil on canvas, $41\frac{1}{4} \times 35\frac{3}{4}$ in.
(104.9×90.9 cm)Inscribed on letter: *Al Cl... mo Giacomo delfin / M... co D... Prvi / a Vrcinovi (or Venezia)*Gift of The Ahmanson Foundation
M.81.24

PROVENANCE

Giacomo Dolfin (ca. 1469–1545), Venice, Danese Cattaneo (ca. 1512–1572), Venice, by May 1566. Antonio Canova, Rome (1757–1822), James Ewing of Strathleven, Glasgow (1775–1853), purchased in Venice, 1845, by descent to; Mrs. Ian Hamilton (née Crum-Ewing) (sale, London, Christie's, 2 Dec. 1977, lot 41, to); [Thomas Agnew and Sons, London, sold 1981 to]; LACMA.

REFERENCES

Vasari 1906, vol. 7, p. 456; Wethey 1971, vol. 2, p. 94, pl. 86 (as being painted in part by assistants); Hope 1982, pp. 158–61, ill.; Conisbee, Levkoff, and Rand 1991, no. 15, pp. 65–67; Edinburgh 2004, no. 34, pp. 122, 432; Los Angeles 2006, p. 18, ill. p. 20.

TECHNICAL REPORT

The support is a lightweight, plain-weave linen.¹ Tacking margins have been trimmed, and only slight cusping can be detected on the edges. Nevertheless, Mario Modestini, who restored the portrait in 1980, considered the edges of the picture to be intact. The painting has a double lining of Belgian linen and glue-paste adhesive.

The expanse of thin, translucent maroon and brown layer colors is made luminous and rich by the brown-gray ground.

The canvas preparation is thin enough to allow some texture of the fine linen support to enhance the surface. Lining caused little if any weave interference.

The figure's face and hands were laid in with closely related hues and tones ranging from light to dark, which were

applied wet-in-wet and wet-over-dry. Middle tones were brushed thinly over dark underlayers to attain subtle transitions from light to dark. When the flesh tones were applied, the beard, eyebrows, and eyes were held in reserve, and for that reason they appear dark in the X-radiograph, as does the outline around the figure.

The garments were painted with middle tones, followed by rich maroon-colored glazes and thick highlights, and the sash was painted over the maroon-colored robe. In the X-radiograph, the area around the head and shoulders appears denser than does any other part of the background, in part owing to minor adjustments to the shape of the head. The dark hair on the back of the head lies over the brown paint of the background. In addition, the figure's left eye may have been reworked; the other eye, in comparison, appears clearly delineated in the X-radiograph.

The painting is in good condition in spite of the vulnerable oil glazes. There are small, scattered paint losses and abrasions, especially in the upper head, the background, and the lower part of the picture. A fine craquelure extends throughout the paint layers.

Mario Modestini restored the painting in 1980, when it was cleaned and lined. The background of the picture had had a green curtain on the right side and a parapet with a view beyond on the left side. Mr. Modestini noted that these were obvious additions painted at a later date on the brown background, and they came away readily during cleaning. He wondered if Antonio Canova, who once owned the picture, had doctored the setting to relieve the simplicity of the brown background.

NOTE

¹ The following reports provided information for this entry: Mario Modestini, "Conservation Report," 27 October 1980, on Masterpiece Restorers, Inc., NY, letterhead, and William Leisher, "Condition Report," 22 October 1980, LACMA, both in Titian object file, Department of Paintings Conservation, LACMA.

11 [\(back to entry\)](#)**Giorgio Vasari**(1511, Arezzo–1574, Florence)
Holy Family with Saint Francis, 1542
Oil on canvas, $72\frac{1}{2} \times 49\frac{1}{4}$ in.
(184.2×125.1 cm)Gift of The Ahmanson Foundation
M.87.87

PROVENANCE

Francesco Leoni, Venice, probably commissioned for his private chapel in December 1541. Private collection, Vienna, by 1975; [Somerville & Simpson Ltd., New York and London, sold 1987 to]; LACMA.

EXHIBITION

Chicago-Detroit 2002–3, pp. 177–78,
no. 42, ill.

REFERENCES

Frey 1930, vol. 2, pp. 858–59, no. 119; Del Vita 1927, pp. 37–38; Corti 1989, pp. 40–41, ill. p. 41 and on the cover; Conisbee, Levkoff, and Rand 1991, pp. 173–76, no. 45, ill.; Baldini 1994, p. 162, ill. p. 53; London 2003, under no. 313; London 2004, p. 149, under no. 82; Los Angeles 2006, pp. 18–19, fig. 17; Grossotto 2008, pp. 50–53, under no. 5, fig. 5; London 2009, p. 74, under no. 26; Arezzo 2011, p. 76, no. 5.

TECHNICAL REPORT

The support consists of two fine plain-weave canvases joined at a vertical seam approximately 18 inches from the right. The painting had been lined to a heavyweight linen canvas with an aqueous adhesive, and it had been tacked to a heavy strainer. The tacking margins are largely extant; however, the central part of the left margin, as well as some paint from Saint Francis's sleeve, are lost. When the painting was lined, the left margin was flattened. The extension and some of the lining canvas were painted so that about an inch was added to the width of the painting.

The double ground consists of a thin white layer on the canvas, with a thick gray layer on top. The latter contains black, orange, and white particles. Enough lead white is in the ground to make the X-radiograph dense.

Midtones were applied wet-in-wet; however, the appearance of the painting depends upon layering wet-over-dry paint. As an example, the Madonna's blue drape has a special, rich appearance because of an ultramarine blue glaze over a layer of light blue paint containing azurite. The underlayer for the green foliage is a greenish-brown color derived from black and blue particles and probably a fugitive yellow lake. The first layer was glazed with a thin resinous green-brown paint, probably a copper resinate, which revealed no pigment particles under high magnification.¹

In the X-radiograph the highlights that appear white contrast with the shadows that appear dark, making it possible to read the structures of the forms. In contrast, Saint Joseph's head appears dense, and scrape marks are present. The artist must have scraped out his first rendition before resurfacing with a dense material possibly similar to the upper ground layer of the painting. He then painted the final head. In another but minor change, which is visible under normal viewing conditions, the artist retracted the left-hand fingers of the Madonna.

When the painting came to LACMA, Christ wore a loincloth. Instead of resulting from a layering technique, the cloth was directly painted. In ultraviolet light the cloth appeared dark against a fluorescing varnish. The paint layer of the cloth viewed in a cross section had finely ground pigments in contrast to the large pigment particles found in other parts of the painting, and there was a varnish layer between the paint of the cloth and flesh paint of the Christ Child. Obviously, the cloth was a later addition of some age. When the cloth was removed, the groin and genitals were revealed.

The painting is in very good condition even though the shadows of Saint Joseph's yellow drape had been toned to cover surface abrasions. Several layers of discolored varnish and dirt obscured the painting when LACMA acquired it. In addition, across the painting's surface there were numerous small

bumps and irregularities caused by undissolved glue in the old lining adhesive. It was therefore necessary to clean and restore the painting. When the lining was removed, it was found that the adhered side of the fabric carried an image of the upper part of a man's body on a decorative pilaster the hand of which holds up a curtain. The imagery was painted in a linear fashion with thin dark paint. This piece probably dates from the eighteenth to the nineteenth century.² As the original canvas was strong and intact, it was unnecessary to reline the painting.

NOTES

¹ Pigment types are estimates made from paint samples that were viewed with high magnification.

² Private communication with Scott Schaeffer, who dates it to the nineteenth century, and Edward Maeder, who dated it to seventeenth or eighteenth century ("Conservation Report," Vasari object file, Department of Paintings Conservation, LACMA).

12 [\(back to entry\)](#)**Paolo Veronese (Paolo Caliari)**(1528, Verona–1588, Venice)
Allegory of Navigation with an Astrolabe, ca. 1555–60
Oil on canvas, $80 \times 44\frac{3}{8}$ in.
(203.2×112.7 cm)Gift of The Ahmanson Foundation
M.74.99.1–2

PROVENANCE

Possibly John Campbell (1796–1862), Earl of Ormele and 2nd Marquess of Breadalbane. The Honorable Robert Baillie-Hamilton (1821–1891) and Mary Gavin Pringle (the niece of John Campbell), Langton near Duns, Berwickshire, from at least 1881, sold in 1911 to; Robert Walton Goelet (1880–1941), Ochre Court, Newport, RI, donated in 1947 to; Salve Regina College (sale, London, Sotheby's, 12 Dec. 1973, lot 13, to); [Thomas Agnew and Sons, London, sold 1974 to]; LACMA.

EXHIBITIONS

London 1881, no. 166; Los Angeles 1975, pp. 174–75, nos. 61, 62, ill.; Los Angeles 1979–80, pp. 118–21, nos. 41, 42, ill.; Washington 1988–89, pp. 13, 52, 60–64, nos. 22, 23, ill.; New York 2006, nos. 4, 5, ill.; London 2014, nos. 11, 12, ill.; Vicenza-Los Angeles 2014–15, ill.

REFERENCES

Lorenzetti 1942, p. 451; Ivanoff 1968, p. 78; Pignatti 1975, pp. 6–11, ill.; Pignatti 1976, pp. 75–76, 127–28, 175, 211, nos. 136, 137, ill.; Sutton 1979, p. 383; Agnew et al. 1981, p. 81; Cocke 1984, p. 387; Pallucchini 1984, pp. 87, 177, nos. 96, 97; Zorzi 1987, p. 156; Conisbee, Levkoff, and Rand 1991, pp. 35–39, nos. 6, 7, ill.; Pignatti and Pedrocco 1991, p. 170, no. 83; Gnocchi 1994, pp. 60, 66–67; Pignatti and Pedrocco 1995, pp. 163, 257–58, nos. 155, 156; Humphrey et al. 2004, pp. 25–26; Xavier Salomon, in New York 2006, pp. 9–10, 17–20, 29–30, 48–49, nos. 4, 5, ill.; Los Angeles 2006, p. 21, ill.

TECHNICAL REPORT

The supports of both *Allegories* are twill-weave canvases that are lined to canvas with an aqueous adhesive. The lining process probably enhanced the twill pattern that is visible on the surface. At least some of the tacking margins have been trimmed.

The paintings have a similar light-colored ground with a thin brown layer on top. Although no underdrawing revealed itself in infrared photography, there does appear to be sketching executed with dark paint and brush. For example, the outline of the left arm of the figure with the astrolabe remains partially visible. The sketched lines visible in the astrolabe were made during the painting process with what could be a dry medium. No major changes are apparent in either painting, although some adjustments to the anchor and architecture in *Allegory of Navigation with an Astrolabe* are faintly visible.

The artist applied opaque paints in light to dark tones wet-in-wet to describe forms, and he applied glazes to deepen shadows or to enhance or create colors. Some colors are the result of layered hues: for example, the turban

and beige garment of the figure with the astrolabe have a blue-gray underlayer thinly painted over with a warm opaque color.

The colors are generally well preserved, although there is some evidence of change. Glazes on the red drape of the figure with an astrolabe have both faded and been abraded. There are deposits of a dark brown color on top of the brilliant green color of the garment of the figure with a cross-staff that may be part of a deteriorated glaze. That figure's boots may have once been a more intense lavender color, but the pink glaze on their surface has lost its intensity. The gray and brown anchor in *Allegory of Navigation with an Astrolabe* has darkened with age, and the present dark brown color of the foliage in both paintings was probably originally green.

Paint is abraded from the tops of the canvas threads, especially in the thinner passages of paint. There are minor losses and damages, such as a narrow vertical damage 3 to 4 inches long on the proper right side of the face of the figure with an astrolabe. Mario Modestini restored the paintings in the 1970s.

13 (back to entry)

Marco Zoppo

(ca. 1453–55, Bologna–1478, Venice)

Scene of Judgment, from a cassone panel,
Shooting at Father's Corpse, ca. 1462

Tempera on panel, 20½ × 27½ in.
(52.1 × 69.9 cm)

Gift of Howard Ahmanson, Jr.

M.81.259.1

PROVENANCE

[Erich Gallery, New York, by 1940].
Dawson, sold by 1955 to; [Duveen
Brothers, New York, sold 1959 through];
[Millard Sheets (1907–1989), Los Angeles,
to]; Howard Ahmanson (1906–1968), Los
Angeles, to; Mrs. Dorothy Grannis
Sullivan (1908–1979), Los Angeles,
bequeathed to her son; Howard
Ahmanson, Jr. (b. 1950), gift 1981, to;
LACMA.

EXHIBITIONS
Possibly the Columbus Gallery of Fine
Arts (date unknown); Los Angeles
1994–95, pp. 122–24, no. 18, ill.

REFERENCES

Stechow 1955, pp. 55–56, fig. 1; Ruhmer
1966, pp. 36, 63, fig. 12; Longhi 1968, pp.
139–40, 184–85, fig. 327; Armstrong
1976, pp. 137–39, 348–49, no. 4B, p. 451,
fig. 10; Armstrong 1981; Conisbee,
Levkoff, and Rand 1991, pp. 83–86, no.
20, ill.

TECHNICAL REPORT

The wood support is the left half of what was probably a long cassone panel that had been cut approximately in half by 1940, when Roberto Longhi wrote that the two panels belonged together. The LACMA panel has been thinned and it has a cradle. The top of the panel has an unpainted strip of wood ¾ inch wide where a frame was engaged; however, the left and bottom edges have been trimmed. Comparison with a photograph of the right half of the cassone panel indicates that approximately ¾ to ¾ inch of the design was lost when the long panel was divided. On the reverse of the LACMA panel, there is a saw cut about 4¾ inches from the right end that would correspond to a location just to the right of the profile of the yellow-draped figure. The cut was deep enough in the upper part of the picture to require filling and repainting.

The X-radiograph of LACMA's panel revealed two horizontal wood inserts, which are also discernible on the reverse, with one end rounded. Fabric was used to cover each insert and the surrounding areas to improve the surface before the ground was applied. The insert, which measures approximately ¾ by 1⅛ inches (1.9 by 2.9 cm), is located near the chosen son's hat, and the other, which measures approximately 1⅜ by 2⅓ inches (4.8 by 5.4 cm), is near his knees.

The X-radiograph also revealed a rectangle of dense fill material, which is identical to the fill used for the saw cut and which measures approximately 5¼ inches from the top of the panel and 2¾ inches from the right edge that is

entirely overpainted. On the reverse, the wood is undisturbed. Given the location at about the top center of the original long panel, the filled area could have accommodated some device to secure the lid to the front side of the cassone.

The ground, probably white gesso, has incised lines that follow some of the forms. The infrared reflectograph and photograph detected a detailed underdrawing, which is sharp and linear, of outlines with hatching and/or toning in the shadows.

The paint is estimated to be egg tempera with oil and/or resin glazes. The surface of the painting, especially the faces on the left and right sides, is abraded. Cracks and abrasion have affected the appearance of the floor and background. The gold-embroidered robe of the king has survived better than the other garments. Faces of the figures have been damaged with linear scratches, some crossed with an X that appears to be deliberate and quite old. Other damages are probably owing to the panel's function as a cassone. Although the cradle contributed to the washboard surface on the painting, it secured the pronounced splits extending the width of the panel. Evidence of early insect activity is visible from the reverse.

The painting had a yellowed varnish and discolored restoration before it was cleaned and restored in 1994.

14 (back to entry)

Alessandro Algardi

(1598, Bologna–1654, Rome)
Baptism of Christ, model ca. 1646
Bronze, 17½ × 17½ × 10½ in.
(43.5 × 44 × 25.5 cm)

Gift of The Ahmanson Foundation
M.2017.2

PROVENANCE

Conte De' Pazzi, Umbria, sold early
1970s to; private collection, Florence.
[Patricia Wengraf Ltd., London, sold
2017 to]; LACMA.

EXHIBITIONS
Unpublished; for the history of the
model and a discussion and partial
listing of related casts and terracottas,
see Montagu 1985, vol. 2, no. 8C.1, pp.
311–12.

15 (back to entry)

Giovanni Baglione

(ca. 1570–1643[?], Rome)
The Ecstasy of Saint Francis, ca. 1601
Oil on canvas, 61¾ × 45¾ in.
(156.8 × 115.3 cm)

Gift of The Ahmanson Foundation
M.2002.218

PROVENANCE

Jean-François Gondi (1584–1654), archbishop of Paris, sold in 1624 to¹ Balthasar Gerbier (1592–1663), London, for; George Villiers (1592–1628), Duke of Buckingham, York House, London, by inheritance in 1628 to his son; George Villiers (1628–1687), York House, London,² and in exile on the Continent, sold 1650 in Antwerp to³ Leopold Wilhelm (1614–1662), archduke of Austria and governor of the Spanish Netherlands, as a gift for his brother;⁴ Ferdinand III (1608–1657), Holy Roman Emperor, Prague, sold 1749 to⁵ August III (1696–1763), elector of Saxony, king of Poland and grand duke of Lithuania, Jagdschloss Hubertusburg in Wermsdorf (near Dresden) (as Caravaggio);⁶ (Sale, Amsterdam, Hendrik de Winter, 22 May 1765, lot 18, sold for 220 guilders to);⁷ [Conan].⁸ Private collection, France, sold 2002 through; [Elizabeth Royer, Paris to]; LACMA.

EXHIBITIONS

Montpellier-Toulouse (Montpellier only)
2012, no. 11, p. 112, ill.; Los Angeles–
Hartford 2012–13, no. 9, pp. 52–53,
p. 157, ill.

REFERENCES

Spear 1971, p. 44, refers to an unidentified "late copy of the [Chicago painting] in a private Roman collection," which may be this; Smith O'Neil 2002, p. 203, mentions Spear's reference to a copy of the Chicago painting in a private collection in Rome; Los Angeles 2006, pp. 31–32, fig. 32.

TECHNICAL REPORT
The painting is on a twill-weave canvas that has been lined to a coarse canvas with an aqueous-based adhesive. The original tacking margins have been removed, and the edges of the painting have some losses of paint and canvas. Cusping is visible along the perimeter of the support.

The warm-colored ground, which was viewed in cross section, consists of two almost identical layers containing predominantly white, black, and orange particles. While an infrared photograph revealed some dark lines, further study is needed to determine if there was a complete underdrawing of the composition.

Forms were laid in with medium tones of local color that was built up with lighter and darker tones, and, finally, glazes were applied for the shadows. The red drape on the left angel, however, was painted with translucent crimson paint over a layer of gray underpaint. The infrared photograph and the X-radiograph show only minor changes.

The condition is good. Much of the paint texture is preserved in spite of weave interference from the lining. There are numerous scattered small losses and some areas of abrasion. Although the flesh colors of the angel at the left have lost some surface, the angel's left forearm and hand are perfectly intact.

The paint and ground have an overall crack pattern with some cupping. In addition, there are stretcher cracks, and at the corners, diagonal cracks. However, beneath the varnish and bound to the paint layer, there was a very discolored natural resin varnish, which was removed at LACMA. A translucent gray coating that resembles an aged layer of glair lies directly on the paint film. It was insoluble in safe cleaning solutions. After cleaning, the lining was removed, and the painting was stretched unlined. A natural resin varnish was applied to the surface.

NOTES

¹ Cammell 1939, p. 360. In a letter to Lord Buckingham in 1624, Balthasar Gerbier, who was one of the agents helping to secure paintings for the duke, mentioned "a St. Francis, a good-sized painting, from the hand of the cavalier Baglione as good as Michael Angelo Carrazago [sic]."

² Davies 1907, p. 380, "Ballian or Michel Angelo.—The picture of St. Francis." The 1635 inventory, known as the Rawlinson MS and published by Davies, is considered the most comprehensive evidence of the duke's collection. According to Davies, p. 376, "The Rawlinson MS... enumerates no less than 330 pictures which were at York House, as well as over a hundred pieces of statuary at Chelsea." The collection was seized during the English Civil War. The largest part of the collection was returned to the family and sent to Antwerp in December 1648. See Garas 1987, p. 114.

³ The manuscript inventory made ca. 1649 includes those works sent to Antwerp for sale in Antwerp in 1650. It is published in Buckingham 1758, p. 14, "By Baglioni, St. Francis dying, and two angels comforting him. sf. o [x] 4f. 6."

⁴ Garas 1987, p. 115.

⁵ Garas 1987, p. 116, notes that a number of masterworks were sold from the collection to August III in 1742 and 1749. Approximately two dozen paintings had been transferred to Vienna in 1721 and 1723. On p. 120 she notes that the Baglione was sold in 1749. She assumes the painting is the one then in an American private collection, now in Chicago.

⁶ Inventory by Pietro Maria Guarienti (1678–1753), inspector of the Dresdener Gemäldegalerie. See Weddigen 2004, p. 131, inv. no. 303, "Michelagnolo Amerighi da Carabaggio? Quadro in tela, con San Francesco in estasi due Angioli, che l'assistano, fu della galleria di Praga." The drawing (Kupferstich-Kabinett, Dresden, inv. no. A 127804, in A 561.2) was published in *Recueil d'estampes d'après les plus célèbres tableaux de la Galerie Royale de Dre[s?]de [sic]*, 2 vols. (Dresden, 1753–57). The publication followed the furnishing of the painting gallery on the Judenhof in 1746.

⁷ Listed in the sale as "M. A. de Caravaggio, Een Stervende St. Franciscus."

⁸ Liebsch 2006–7, pp. 53, 55, fig. 16. Conan, or possibly Conau, is unidentified but may have been a dealer. He is also listed as the buyer for two other lots.

16 (back to entry)

Gian Lorenzo Bernini

(1598, Naples–1680, Rome)
Portrait of a Gentleman, 1670–75
Marble, 21¾ × 21½ × 10½ in.
(54.5 × 53.5 × 27 cm)

Gift of The Ahmanson Foundation
in honor of the museum's 50th anniversary
M.2015.4a–b

PROVENANCE

Antonio Muñoz (1884–1960), Rome, ca. 1920. Antonia Nava Cellini and Pico Cellini, Rome (ca. 1930–40). Taddei family, Lugano, before 1944, by descent to; Madeline de Loriol, widow of Enzo Taddei, in the early 1990s. Giancarlo Gallino, Turin, by 1991. Private collection, Turin. [Salander O'Reilly Galleries, New York, by 2004]. [Filippo Benatti and Sascha Mehringer, 2014, sold 2015 to]; LACMA.

EXHIBITIONS

New York 2004–5, ill.; Los Angeles–Ottawa 2008–9, no. 6.10, pp. 273–75, ill.; Rome 2017–18, no. IX.7, p. 324, ill.

REFERENCES

Schlegel 1992; Avery 1997, p. 14; Rome 1999, p. 311; Montanari 2004, p. 29; Kessler 2005, pp. 262, 414–15, fig. 217; Montanari 2005, p. 279; Los Angeles 2015, p. 38, ill.

17 [\(back to entry\)](#)

Melchiorre Cafà
(1636, Malta–1667, Rome)
Partial model for the *Martyrdom of Saint Eustace* in Sant'Agnese in Piazza Navona, Rome, ca. 1660

Terracotta, $10\frac{5}{8} \times 9\frac{7}{8} \times 3\frac{1}{8}$ in.
($27 \times 25.1 \times 7.9$ cm)

Gift of The Ahmanson Foundation
and purchased with funds provided by
the European Art Acquisition Fund
M.2009.84

PROVENANCE

Bailly family, 1900s, by descent in 1970 to; Olivier Bailly, Paris, sold 2002 to; Antoine Tarantino, Paris, sold 2008 to; [Galerie Tarantino, Paris, sold 2009 to]; LACMA.

EXHIBITION

Paris 2008–9, no. 29, ill.

18 [\(back to entry\)](#)

Giovanni Benedetto Castiglione, also known as **Il Grechetto**

(1609, Genoa–1664, Mantua)
Noah's Sacrifice after the Deluge,
ca. 1650–55
Oil on canvas, $55\frac{1}{4} \times 76\frac{1}{4}$ in.
(140.3×193.7 cm)

Gift of The Ahmanson Foundation
M.84.18

PROVENANCE

Probably Carlo II Gonzaga, Mantua. The Hon. John Spencer, Althorp, Northampton, by 1742, then by descent until 1984, sold to; [Wildenstein & Co, New York, sold 1984 to]; LACMA.

EXHIBITION

Philadelphia 1971, p. 57, no. 124, ill.

REFERENCES

Dibdin 1851, p. 12; Walpole 1927–28, p. 31; Garlick 1974–76, no. 83; Los Angeles 1987, p. 28, ill.; Genoa 1990, pp. 64, 147; Conisbee, Levkoff, and Rand 1991, pp. 128–31, no. 33, ill.; Marandell 2017, pp. 21–23, ill.

TECHNICAL REPORT

The painting support is an open-weave linen that has been lined with an aqueous adhesive to a double layer of canvas. Tacking margins are partially intact. The canvas has a red ground, and on the ground there is a sketch executed with brush and dark paint. The sketch, revealed by infrared photography, is rudimentary, and some parts are unrelated to the composition. For example, the man in the right foreground was indicated with a few circular strokes for the head and some diagonal strokes for the shoulder. However, there are indecipherable forms sketched in the center and left side of the sky. Some of the sketch is visible in normal light.

Paints vary from opaque local colors that are virtually unblended to thin layers of glazes for shadows. Brushstrokes follow the forms to create volume, while hatch-

ing with linear and wavy strokes creates the textures of the animal hair. The artist adjusted some forms over others, and he made minor changes, such as shifting the placement of the blue cloth over the metal pot and raising the horizon at the left edge of the painting. The blue drapery blown behind the man at the right was painted on top of the paint layers of the landscape, whereas most forms were painted on the ground layer. Although much of the scene was directly painted, the artist layered paint for particular effects. For example, the ark was laid in with muted colors that were glazed with gray-green paint to make it appear faint and distant.

There is light abrasion of thin surface paints, and there are scattered losses of small size. Although paint was affected by the lining process, a certain amount of texture remains. While greens, pinks, and yellows of the landscape and foreground might have partially faded, the blue of the drapery and the orange-brown color of the cow appear bold in comparison to their surroundings and near original in appearance.

19 [\(back to entry\)](#)

Pietro da Cortona (Pietro Berrettini)

(1596, Cortona–1669, Rome)
Saint Martina, ca. 1635–40
Oil on canvas, $37\frac{1}{2} \times 30$ in.
(95.3×76.2 cm)

Inscribed on her proper left sleeve:
MARTINA

Gift of The Ahmanson Foundation
M.2007.110

PROVENANCE

Anonymous, Rome, sold 1840s to; Dalziel-Smith, southeast England, by direct descent, sold 2007 through; [James Perkins Fine Art Ltd., London, to]; LACMA.

REFERENCE

Florence 2010, pp. 130–31, no. 24, fig. 24cfr.

TECHNICAL REPORT

Remarkable for its brushwork and colors, this painting retains its near-original surface and texture even though it was lined some time ago to canvas with an interleaf of thick paper. The original plain-weave canvas has a double ground consisting of a thin red layer on the canvas and a thick gray layer on top.

Paint was applied with sensual descriptive brushstrokes and limited blending. The ground covered by thin local color creates the shadows. The opaque flesh paint has a higher degree of finish from careful blending compared with the garments, where, rather than blending, different tones are visible side by side. Flesh colors brushed thinly over the ground create the soft shadows of the face by means of the gray color below permeating the warm light tone above. The sleeves have a light gray underlayer that was painted with descriptive brushstrokes of varying tones ranging from white to gray placed side by side. On top of the light colors, strokes of a dark middle tone of a gray-green hue stand out just as a light blue paint contrasts with the violet and purple colors of the dress. Since the red drape has a dark underlayer, white paint was applied as a base for the red glazes in the highlights. Infrared reflectography showed adjustments in many areas, including lowering the forefinger over the palm frond.

The condition of the painting is good and colors seem fresh. Paint texture and slightly lifted paint along the fine crack pattern add to a natural surface appearance. Although barely noticeable, tiny white globules that may be from lead soap deterioration litter the surface. While there is some abrasion, it is really only perceivable in the thin paint of the hair painted on top of the flesh, for example, and the fine medium-rich glazes of the red drapery. The flesh areas show some passages, such as the cool blushes at the breasts and on the forehead, where earlier cleanings went a

little too far. Of the inscription, there is some reinforcing, particularly of the MA. The varnish has an uneven greenish fluorescence in ultraviolet light. UV located scattered restorations and a very dark area of the background that is between the palm and the red drape, probably the result of toning of an abraded area. The painting was cleaned and restored in London before its acquisition by LACMA.

20 [\(back to entry\)](#)

Daniele Crespi

(ca. 1595, Busto Arsizio–1630, Milan)
The Mocking of Christ, ca. 1624–25
Oil on canvas, $42\frac{1}{2} \times 35\frac{13}{16}$ in.
(108×91 cm)

Gift of The Ahmanson Foundation
M.2013.82

PROVENANCE

Crespi collection, Milan, by at least 1900 (sale, Paris, Galerie Georges Petit, 4 June 1914, lot 69, unsold) by descent to; Silvio Crespi, Milan. (Sale, Rome, Christie's, 15 Oct. 1970, lot 69). Private collection. [Giovanni Sarti, London and Paris, sold 2013 to]; LACMA.

EXHIBITION

Busto Arsizio 2006, no. 32, pp. 246–47, ill.

REFERENCES

Venturi 1900, p. 284, pl. p. 286; Nicodemi 1922, series 1, fasc. 14, pl. 25; Nicodemi 1930, p. 131, pl. XXXVIII; Golzio 1950, p. 498; Ruggeri 1968, pp. 43, 44, 46; Bora 1984, p. 699; Busto Arsizio 1988–89, p. 22; Neilson 1996, p. 65, no. 79, fig. 7A, p. 134.

TECHNICAL REPORT

The painting on canvas has been fairly recently lined to canvas. While the scene appears compressed, this was the artist's intent and not the result of any trimming. The composition was sketched with brush and a warm-colored paint on a red ground. Opaque middle tones were blended for the body of Christ and then highlights, glazes, and scumbles gave subtle nuances to the skin. The cool flesh tones of Christ's upper body and arms may have a dark underpainting over which opaque flesh tones were

thinly brushed to simulate flesh. Christ's body has a high finish attained by subtle modeling of the flesh tones, but the thick paint of the faces in the background have visible brush marks.

The painting is in good condition, although all areas have some degree of abrasion from past cleanings, and the texture of the paint surface is somewhat flattened by the lining. The face of Christ is very well preserved, and so is his upper body, which appears a bit bright owing to past cleaning. The paint of his abdomen has been thinned to some degree, and the navel lacks the subtle modeling found elsewhere in Christ's body. It is remarkable that the red paint for blood on Christ's flesh has been preserved. The faces of the other figures in the painting are also in good condition, but some of the background has darkened, making it difficult to see details without a strong light. The paint layers have a medium-size crack pattern. There are remains of flyspecks on Christ's flesh. Examination with ultraviolet light showed scattered restorations and a very fluorescent surface coating. The thick and shiny varnish on the surface appears to be recent.

21 [\(back to entry\)](#)

Domenichino (Domenico Zampieri)

(1581, Bologna–1641, Naples)
Saint Ignatius Loyola's Vision of Christ and God the Father at La Storta, ca. 1622
Oil on canvas, $65\frac{3}{8} \times 38\frac{5}{8}$ in.
(166.1×98 cm)

Gift of The Ahmanson Foundation
M.89.59

PROVENANCE

Commissioned by Cardinal Odoardo Farnese (1573–1626) for his private chapel, the Cappellina Farnese, in the Casa Professa dei Gesuiti, Rome, removed at an early date and replaced by a studio copy. Private collection, London; [Matthiesen Fine Art, Ltd., London, by 1982, sold 1989 to]; LACMA.

EXHIBITIONS

London 1985, pp. 84–89, no. 24, ill.; Bologna-Washington-New York 1986–87, no. 153, pp. 444–45, ill.; Rome 1996–97, no. 42, pp. 456–57; Los Angeles 2008–9,¹ pp. 11, 59, 112, no. 21, ill.; Fairfield 2018, no. 10, ill.

REFERENCES

Spear 1982, vol. 1, p. 308, addendum, no. 117, vol. 2, pl. 432; Pfeiffer 1985, p. 187, ill. p. 191; Papi 1988, pp. 71–72; Los Angeles 1989–90, pp. 6–7; Spear 1989, app., p. 16, no. 117; Conisbee, Levkoff, and Rand 1991, pp. 181–84, no. 47, ill.; Giorgi 2003, p. 160, ill.; Los Angeles 2003, p. 30, pl. 30; Los Angeles 2006, p. 30, fig. 30; Witte 2008, pp. 73, 76–78, fig. 47; Pierguidi 2009; Cropper and Pericolo 2013, p. 168 n. 90; Wolk-Simon 2018, p. 19, fig. 3.

TECHNICAL REPORT

The painting support is a thin, close-weave canvas. The painting has been lined with an aqueous adhesive to canvas and tacked to a stretcher that is slightly larger than the original painting. Tacking margins have been trimmed, and some paint along the edges may have been trimmed as well. Cusping is visible on all sides of the canvas. The canvas has a red-brown priming that is visible through thin paint layers. No underdrawing is obvious in the infrared photograph.

Changes were made during the painting stage, but there was a planned scheme since figures and landscape have reserves. The sky and distant landscape were laid in with dense light-colored paint in broad horizontal strokes extending up to the knees of Christ while leaving a reserve for Saint Ignatius. In the upper part of the picture, opaque local colors were predominantly used, although shadows consist of thin paint layers, including glazes that allow the ground color to show. The lower part of the picture was painted with thin, medium-rich paints, which also transmit the color of the ground. Pentimenti and modifications exist throughout the composition: for example, in its first position, Christ's right hand was adjusted, his thumb once pointed upward, and his index finger pointed a little higher. The artist

painted from inside out, so to speak. For example, the drape over God's shoulders was painted over his already painted pink gown, and Christ's legs were at least partially painted before drapery was painted over the flesh. Also, Saint Ignatius's hands seem to be painted over his black habit.

REFERENCES

Overall, the state of preservation is very good. There is some abrasion, especially of surface paints, such as glazes, and there is blanching of the deep bluish colors in the draperies. The medium-sized craquelure has raised edges that would expose the paint or ground beneath had they not been inpainted. The painting had been recently restored at the time of acquisition.

NOTE

¹ The exhibition was also shown in Dresden, but this painting was included only in the Los Angeles venue.

22 [\(back to entry\)](#)

Lavinia Fontana

(1552, Bologna–1614, Rome)

The Holy Family with Saint Catherine of Alexandria, 1581

Oil on canvas, 42 $\frac{7}{8}$ × 34 $\frac{5}{8}$ in.
(109 × 88 cm)

Signed and dated, on the rim of the wheel, lower left: *Lavinia Fontana de Zappi Faciebat / MDLXXXI*

Gift of The Ahmanson Foundation
M.2011.2

PROVENANCE

Charles-Jean de Bertin (1716–1774), bishop of Vannes (1746–74), by 1757. James Edward Harris (1807–1889), 3rd Earl of Malmesbury,¹ by 1868, by inheritance to; Lord Malmesbury (probably James Edward Harris, 5th Earl of Malmesbury [1872–1950]) (sale, London, Christie's, 4 May 1925, lot 9, sold to); [Fritze].² Anonymous (sale, Stockholm, Bukowski, 9–12 Nov. 1966, lot 139, ill., sold to); anonymous, given 1967 to a Swedish religious institution. (Sale, Stockholm, Stockholms Auktionsverk, 26 Nov. 2009, lot 2275, sold to); [Richard L. Feigen & Co., New York, sold 2011 to]; LACMA.

EXHIBITION

Leeds 1868, p. 31, no. 292, lent by the Earl of Malmesbury.

REFERENCE

Cantaro 1989, pp. 36, 105, no. 4a 31, as "location unknown," ill.

TECHNICAL REPORT

The support is a medium-weight plain-weave canvas, which is tightly woven. The X-ray revealed a vertical seam about 7½ inches from the right edge, which over time developed a raised crack along its length. The painting is lined to canvas, and original tacking margins have been removed. Cusping along the edges of the original support were revealed in the X-ray.

A red ground is visible on the edges of the painting, and a gray color shows through the cracks in the paint layers. The gray must be from a second ground or an imprimatura. The infrared photograph did not reveal any underdrawing.

Forms were laid in with graduated or blended middle tones. To create the cooler parts of the flesh, the artist thinly applied light flesh tones over the gray underlayer, which permeates the surface tones to produce subtle nuances that range from blue to violet. Thick, nearly white paints provided the highlights, and thin, dark glazes created the deeper shadows. In addition, the artist attained a higher finish with thin scumbles and glazes.

The green curtain appears dark and flat because of the matte, discolored varnish; however, infrared reflectography (IRR) clearly revealed additional folds and subtle details in the green fabric. The X-rays and IRR revealed a number of pentimenti, some of which are faintly visible in normal viewing circumstances. The artist changed the placement of the heads of Christ and Saint Catherine. Christ's ear was initially to the left of where it is now. Consequently, Christ's profile would have been farther to the left, unless it had been turned in toward the Virgin Mary. In addition, Saint Catherine's ear and profile were to the left of where they are now.

The painting has suffered a certain amount of general abrasion, which would be typical of a painting with thinly applied medium-rich paint. Nevertheless, the picture as such has survived rather well, and there are no large losses. Although abrasion has affected the face of the Virgin Mary and the palm of her hand, careful restoration of her features and light toning of abraded shadows have allowed the original paint to prevail. The large cracks in her face have been filled and toned. Christ's flesh provides a nearly intact original surface, which exhibits the artist's use of scumbles and glazes to create subtle transitions from light to dark. The dark shadows in his lower legs have some abrasion and later toning. The best-preserved figure in the painting is Saint Catherine. A vertical break approximately two inches long located in her neck was repaired with a patch on the reverse.

The painted fabrics share similar condition issues of abrasion and toning. Fabrics covering the Virgin Mary's torso seem to have more abrasion than other drapery in the picture. Directly painted details, such as fringe, gold threads, and jewels, retain some original brilliance. The signature is in good condition.

A medium-to-large crackle pattern is visible in the paint layers. A finer craquelure is not very noticeable. Several large horizontal cracks may have formed from the painting's having been rolled and pressed. The varnish is discolored and nonsaturating.

NOTES

¹ He served as foreign secretary and as Lord Privy Seal, the office he held in 1868, when the painting was lent to Leeds.

² Probably a reference to Fritzes Houbokhandel (Art Galleries and Book Stores), Stockholm.

23 [\(back to entry\)](#)

Anonymous, Lombard School

Saint Francis Comforted by an Angel, ca. 1615

Oil on canvas, 46 $\frac{1}{2}$ × 62 in.
(118.11 × 157.48 cm)

Gift of The Ahmanson Foundation
M.73.6

PROVENANCE

Private collection, Italy. [Frederick Mont Gallery, New York, sold 1973 to]; LACMA.

REFERENCES

Longhi 1970, pp. 37–38, pl. 31 (as Morazzone); Conisbee, Levkoff, and Rand 1991, pp. 22–25 (as Morazzone), no. 3, ill.; Stoppa 2003, p. 93 (attribution to Morazzone rejected).

TECHNICAL REPORT

The support consists of two pieces of fabric sewn together, which is visible at approximately 26 inches from the top of the painting. The painting has been lined to another canvas with a wax-resin adhesive. Original tacking margins have been removed, and cusping is obvious on all sides of the support.

The ground is a brown color that affects the tonality of the picture. A few thin, dark lines, which may be part of an underdrawing on the ground, are visible at the back of Saint Francis's left hand and around the crucifix.

The paint layers consist of opaque local colors and dark glazes that range from thin to medium thickness. The palette is limited to mostly warm colors, with green-blues confined to a few areas, such as the scene in the distance. The main subjects were painted with midtones of local colors that were blended wet-in-wet. This thick opaque paint could also be brushed thinly over the ground for the darker midtones. In the foreground landscape, the ground color also permeates the thin layers of dark and light colors. The distant bright area was painted with thin, opaque, local colors that barely hide the brown-colored ground.

The crisp details of the foreground, the volume of the figures, and the depth of the landscape remain intact. Nevertheless, abrasion, particularly of the medium-rich paints, is evident over much of the surface, which was also affected by the harsh lining. Some of the dark colors have been toned where they were abraded, and most losses, including those along the seam and the perimeter of the painting, have been broadly overpainted. The paint has a medium-to-large crack pattern that exposes a dark color. The thick and dull natural resin varnish is slightly discolored.

24 [\(back to entry\)](#)

Mattia Preti

(1613, Taverna, Calabria–1699, Valletta, Malta)

Saint Veronica with the Veil, ca. 1652–53

Oil on canvas, 39 $\frac{1}{4}$ × 29 $\frac{1}{2}$ in.
(99.5 × 75 cm)

Gift of The Ahmanson Foundation
M.84.20

PROVENANCE

Probably Cardinal Girolamo I Colonna (1604–1666), bequeathed 1666 to his nephew; Lorenzo Onofrio Colonna (1637–1689), bequeathed 1689 to; Carlo Barberini (1630–1704), by descent to; Francesco Barberini (1662–1738). (Sale, Florence, Sotheby's, 22–23 Oct. 1974, lot 38, as Italian school, 17th century). [French & Co., New York, by 1981, sold 1984 to]; LACMA.

EXHIBITIONS

London–Washington 1982–83, n.p., ill. (Washington only); Williamsburg 2013, p. 34, no. 2, ill. on cover.

REFERENCES

Lavin 1975, p. 432, no. 117; Los Angeles 1987, p. 80, ill.; Conisbee, Levkoff, and Rand 1991, pp. 132–34, no. 34, ill.; Gozzano 1998, pp. 559–61, ill.; Spike 1999, p. 162, no. 74, ill.

TECHNICAL REPORT

The painting support is a moderately coarse plain-weave canvas (twenty vertical threads per inch) that has been lined with an aqueous adhesive to another canvas. The reverse of the lining canvas has been coated with a gray-brown claylike material. All original tacking margins have been removed, along with slivers of the design, since some brushstrokes end abruptly at the edges of the painting, now covered with brown tape.¹ All sides of the original have light cusping.

The support is covered with a red-brown ground. No underdrawing is apparent in the infrared photograph, but it appears that the artist laid in the composition with a dark translucent paint. The paint layer is thin, with only minimal impasto. Brushstrokes are moderately obvious in most colors, but the paints for the flesh have been blended to a higher degree. Glazes are not obvious, and the dark paint of the background has less transparency than expected. The subject was painted directly on the ground, which shows through the thinly painted shadows. Small portions of the sitter's headscarf and cloak were painted over the dark background, and the same scarf was painted over parts of the flesh, which shows through the transparent passages in the scarf. The decorative designs of the scarf and robe were painted wet-over-dry, as is Christ's face, on top of the firm paint of the veil.

The painting is in good condition. Paint has been pressed in earlier linings. Abraded canvas threads are visible in thinly painted areas, noticeably in the upper background. Restoration is minimal; instead, abraded areas, which are not so noticeable, have been left untouched or lightly toned. There is some overpaint in the bright blues of the veil. Ultraviolet light revealed the partial removal of multiple layers of yellowed natural resin coatings, especially in the background, which is mottled with an opaque green coating. Reportedly, there are small orange lumps in the top varnish layer. The

painting was lined and selectively cleaned by Gertrude Blumel before LACMA acquired the work. B67 was sprayed on the painting in 1984 at LACMA.

NOTE

¹ Report by David Kolch, 1984, Preti object file, Department of Paintings Conservation, LACMA.

25 [\(back to entry\)](#)**Guido Reni**

(1575–1642, Bologna)

Bacchus and Ariadne, ca. 1619–20

Oil on canvas, 38 × 34 in. (96.5 × 86.4 cm)

Gift of The Ahmanson Foundation
M.79.63

PROVENANCE

Possibly Cesare Rinaldi (1559–1636), Bologna.¹ Pietro (1667–1740), Cardinal Ottoboni, Rome, by 1693, inventory 5 Mar. 1740, no. 306, "Altro da Cinque, e Quattro per alto rapp[resenta]te Bacco, et Ariana di Guido Reni," appraised at 600 scudi.² Nathaniel Curzon (1726–1804), 1st Lord Scarsdale, Kedleston, Derbyshire, by November 1758, by descent to;³ Kedleston Settled Estates, sold 1978 to;⁴ [Agnew's, London, sold 1979 to]; LACMA.

EXHIBITIONS

London 1973, no. 43, ill., lent by Viscount Scarsdale, T. D.;⁵ Bologna-Los Angeles-Fort Worth 1988–89, pp. 201, 218–19, no. 22, ill.; Los Angeles 2008–9, pp. 56–57, 117, no. 19, ill.

REFERENCES

Rossini 1693, p. 69, no. Rio;⁶ Scarsdale 1758, p. 3; Kedleston 1769, p. 9; *The English Connoisseur* 2, p. 97; Waagen 1854–57, vol. 3 (1854), p. 393; probably Venturi 1882, pp. 184, 195; Rudolph 1974, passim, fig. 3; Pepper 1973, p. 824; "Art Treasures on the Move" 1981, p. 145, fig. 3; Pepper 1982, pp. 198–200; Pepper 1983, passim, pl. 2; Cocke and Pepper 1984; Pepper 1984a, pp. 41, 238–39, no. 66, pl. 92; Gash 1986, p. 522; Olszewski 1989, pp. 47–48, fig. 19; Conisbee, Levkoff, and Rand 1991, pp. 54–57, no. 12, ill.; Lubin 1994, p. 24, fig. 17; Colantuono 1997, p. 176, fig. 55; Olszewski 1997–98, p. 538, fig. 6; Spear 1997, p. 80, pl. 3;

Olszewski 1999, p. 96, fig. 6; Los Angeles 2002, p. 33, ill.; Olszewski 2002, pp. 161, 165 n. 124, fig. 30 on p. 160; Olszewski 2004, pp. 9, 11, 14, 56–57, 104, 216–17, fig. 28; Quieto 2007, pp. 152, 155, 282, fig. 65; Marandell 2017, pp. 44–45, ill.

TECHNICAL REPORT

The support for the painting is a fine plain-weave canvas. The painting has been lined with a wax-based adhesive to another canvas, and it is attached to a modern stretcher. The X-radiograph shows cusping on all sides of the original canvas.

The canvas appears to have a thick red or pink ground. An underdrawing done with brush and dark paint is faintly visible in Bacchus's torso, but a finer, more precise underdrawing also done with a brush is visible in both figures, for example, for the profile of Bacchus's head and Ariadne's left arm.⁷

The artist blended fluid local colors wet-in-wet for the main figures. Then, strokes of lighter-colored paint were applied with little impasto for the highlights. Scumbles and glazes were added on the surface to achieve the final color and form. Drapery was built up from midtones and finished with highlights applied wet-in-wet and shadows consisting of dark glazes applied over dried paint. In the foreground, the artist used thin brown washes to lay in the forms, and, subsequently, he added white scumbles for highlights and transparent darks for shadows. The figures and drapes were painted into a partial reserve.

A dispersed pigment sample of the dark glaze from Bacchus's red drapery was identified with microscopy as a fuchsia-colored organic lake, and a sample of green pigment from Ariadne's drapery was identified as possibly terre verte. The blue pigment in the sky was estimated by the same method to be either dark smalt or ultramarine ash.

A number of minor changes were revealed with an infrared photograph and X-radiography. Both figures and their drapery have minor changes in the placement of the limbs or the outline of the drapery. In addition, Bacchus's thumb was added on top of the red cloth, and the blue color of the sky was added next to the red drapery inside Bacchus's left arm. While the drapery was held in reserve, some of the yellow paint was extended over the brown color of the rocks and the blue of the background, and the upper portion of the rocks between the figures was painted over the blue color of the water.

The figures in the painting are in exceptionally good condition. However, examination with ultraviolet light revealed repaint in the sky, which covers a complex tear on the horizon that extends into the sky. There is also later repaint in the upper part of the sky. There are residues from old natural resin varnishes on the dark colors in the foreground.

The painting was wax lined about 1979, and David Bull restored the painting at about the same time in London.

NOTES

¹ As reported by Adolfo Venturi (1882, pp. 184, 195), a letter written from Bologna by Rinaldo Ariosti to his master, the duke of Modena, on 21 February 1677, reports that there is a *Bacchus and Ariadne* by Reni on the market which belonged to Rinaldi. Rudolph 1974, p. 40, was the first to propose that the painting's owner was Cesare Rinaldi, a famous Bolognese poet, who was a friend and correspondent of Reni's from at least 1613.

² First mentioned by Pepper 1983, p. 71. Olszewski 1989, p. 48, notes that the painting is not cited in the 1690 inventory of Pope Alexander VIII and thus was one of Ottoboni's earliest acquisitions.

Olszewski 2004, pp. 104, 216–17, app. 4, cites the following description: "Del Palazzo della Cancelleria Residenza del Vice Cancelliere di S. Chiesa al presente l'ementissimo Sig. Card. Pietro Ottoboni Vice Cancelliere," in Pietro Rossini's guidebook, *Il Mercurio errante delle grandezze di Roma* (Rome, 1693), pp. 68–71. On p. 216, Rossini mentions, "Arianna, e Bacco pezzi rari di Guido Reni [Rio]."³ See also Olszewski 2002, pp. 161, 165 nn. 117, 123. The inventory was made preliminary to the sale of the collection. On p. 160, Olszewski notes that Ottoboni's legacy included debts of 170,000 scudi. It is unknown when or to whom the painting *Bacchus and Ariadne* by Guido Reni was sold.

³ Pepper 1984a, p. 238, referring to information from Leslie Harris, who was preparing a history of the Scarsdale collection, stated that Nathaniel Curzon purchased the painting, which was at Kedleston, his ancestral home, by 1769, when it appears in the printed catalogue of his pictures. Curzon was buying paintings in London in the 1770s, so Pepper suggested that he had acquired it from the London sale of Hogard & Co., 8 Mar. 1769, lot 49, "Guido, Bacchus and Ariadne, a capital picture." In the second, revised edition of his monograph on Guido Reni, published in Italian, Pepper (1988, p. 245) amended the provenance, apparently based on additional information from Harris, stating that Nathaniel Curzon had acquired the painting in November 1758 and that it was mentioned in the collection in *The English Connoisseur* in 1766. According to Harris, cited by Pepper 1983, p. 72 n. 23, "The first Lord Scarsdale entered in a bound book 'the sizes of the pictures without their frames.' On the inside of the front cover he has inscribed 'Scarsdale 1761.' Unfortunately, in virtually all cases he wrote only the artist's name but no title."

Reni's *Bacchus and Ariadne* appears on p. 8, with the dimensions given as 2 ft. 9 in. wide by 3 ft. 2 in. high. In *The English Connoisseur* in 1766, a painting in the saloon is described as "Bacchus and Ariadne, two single figures by Guido," confirming its identification with the painting that remained with the Kedleston Estate until it was sold to Agnew's in 1978. The painting also appears in two privately printed catalogues of the collection, where the painting, identified as "Guido Bacchus and Ariadne, 3 ft. 9 in. [width] × 2 ft. 2½ in. [height]," appears in the "North Music Room, West End," having moved from the saloon. The discrepancy in the dimensions probably represents a mistranscription from the earlier handwritten catalogue. *Catalogue of the Pictures, Statues, etc. at Kedleston. With some Account of the Architecture*, published in 1769, is cited by Pepper 1983, p. 72 n. 23. Not mentioned by Pepper, *Catalogue of the Pictures, Statues, etc. at Kedleston* includes the same text without the additional information about the architecture, perhaps indicating it precedes the 1769 publication. It is unlikely, however, that it dates from 1758 as is suggested by an annotation to the copy at the Getty Research Institute, since it also locates the painting in the music room rather than the saloon.

⁴ Confirmed in an email from Jane Hamilton, archivist and research assistant, Agnew's, to the author dated 30 June 2000.

⁵ Assumes it to be the painting described in Carlo Cesare Malvasia, *Felsina pittrice: Vite de pittori bolognesi* (Bologna, 1678) (Enggass and Enggass 1980, p. 147), as in the Vigna Peretti collection, which belonged to Cardinal Montaldo.

⁶ Reproduced in Olszewski 2004, pp. 215–17.

⁷ A report by J. Greaves dated 1979 supplied some of the information in this entry. Reni object file, Department of Paintings Conservation, LACMA.

26 [\(back to entry\)](#)**Guido Reni**

(1575–1642, Bologna)

Portrait of Cardinal Roberto Ubaldini, (1581–1635), *Papal Legate to Bologna*, ca. 1625

Oil on canvas, 77 1/2 × 58 3/4 in. (196.8 × 149.2 cm)

Inscribed on letter in hand: *All Ill.^{mo} et Rs^{mo} Sg/Cardinale Ubaldino*; on left edge in architecture: *questo Guido*; on letter on table: *All Ill.^{mo} Ro Sig./Card Vbaldi...*

Gift of The Ahmanson Foundation
M.83.109

PROVENANCE

The sitter's estate 1636, by inheritance to his brother;¹ Octaviano Ubaldini (1588–1632), to his brother's wife and heir; Maria Isabella Accoramboni (d. 1672), Rome, by inheritance to her nephew; Marchese Mario Accoramboni,² Rome; by inheritance to his son; Ugo Accoramboni Octavian,³ Rome, in 1694;⁴ by inheritance 1719 to his son;⁵ Mario Accoramboni, by descent to; Marchese Filippo Accoramboni, Rome, by inheritance to his widow; Marchesa Virginia Ossoli Vedova Accoramboni, Rome, in 1802.⁶ Dr. Somerville, England, 1821. George James Welbore Agar-Ellis (1797–1833), 1st Baron Dover, Dover House, London, by inheritance to his widow; Georgiana Howard (d. 1860), Lady Dover, Dover House, London, by inheritance to her son; Henry Agar-Ellis (1825–1866), 3rd Viscount Clifden,⁷ Lanhydrock House, Cornwall, England, by inheritance to his son; Henry George Agar-Ellis (1863–1895), 4th Viscount Clifden, Lanhydrock House, Cornwall, England (sale, London, Christie's, 6 May 1893, lot 29, unsold);⁸ (sale, London, Robinson and Fisher, 25 May 1895, lot 731, sold for £430.10); [Frank T. Sabin, London].⁹ Robert Walton Goelet¹⁰ (1880–1941), Ochre Court, Newport, RI, bequeathed with his Newport estate to; Salve Regina College, Newport, RI (sale, Newport, RI, 5 Dec. 1947, withdrawn). (Sale, New York, Sotheby's, 21 Jan. 1982, lot 87, as "circle of Guido Reni," sold for \$5,000 to);¹¹ [Bracaglia, Rome]. [Colnaghi, London and New York, sold 1983 to]; LACMA.

EXHIBITIONS

Rome 1694; London 1821, no. 13; London 1844, no. 7; London 1864, no. 18; Sarasota-Hartford 1984–85 (Hartford only), no. 51, ill.; Bologna-Washington-New York 1986–87, no. 181, pp. 511–12, ill.; Bologna-Los Angeles-Fort Worth 1988–89, no. 37, pp. 244–46, ill.;¹² Los Angeles 2008–9, no. 15, pp. 39–40, 45, ill.; Los Angeles-Ottawa 2008–9, no. 5.8, pp. 220, 227, ill.

REFERENCES

Garboli and Baccheschi 1971, p. 102, no. 118; Pepper 1973, pp. 636–37 n. 32, as a copy; Pepper 1984, p. 251, no. 101, pl. 126; “Chroniques des arts” 1985, p. 32, no. 179; Hartford 1985, [p. 3], fig. 5; Jeromack 1985, p. 85; London 1985, p. 43; Montagu 1985, pp. 40, 242 nn. 5, 6; Pepper 1985; Roworth 1985, p. 406, fig. 80; Wagner 1985, p. 459, fig. 1; Mahon 1986, p. 214; Los Angeles 1987, p. 83, ill.; Pepper 1988, p. 257, no. 90, pl. 83; Price 1988, p. 72, ill.; Conisbee, Levkoff, and Rand 1991, no. 28, pp. 112–14, ill.; Emiliani 1994, vol. 1, pp. 50, 213; Rome 1995, p. 77; Benucci 2000, p. 335; Karsten 2001, pp. 131–35, fig. 3; Cifani and Monetti 2006, pp. 141–44, ill. p. 143; Warner-Johnson and Howard 2016, p. 94, no. 24, pl. p. 95.

TECHNICAL REPORT

The original canvas is a moderately heavy linen fabric (twenty-three horizontal and twenty vertical threads per inch).¹³ The painting is lined with an aqueous adhesive to a basket-weave linen and tacked to an old seven-member stretcher. Tacking margins have been removed. While scalloping is evident along the left side of the painting, it is less so on the other sides.

The canvas has a thin “brown-ocher” ground, which is thick enough to cover the canvas threads. A mixture of large black and white pigment particles suspended in an earth-colored slurry produced the color of the ground.¹⁴ No underdrawing was found.

Pale areas of the composition, which include much of the flesh and some of the architecture and floor and the

landscape, have a gray underpaint, while the shadows have a dark gray underpainting. The flesh was created with gray, green, pink, and pale yellow paints that were blended wet-in-wet. Transparent dark paint applied over the midtones of the flesh creates the rich shadows. The highlights on the chair and table fabrics have a pale brilliant orange (vermillion) underlayer glazed with dark red.

The lace of the rochet has remarkable bright white impasto, which is softly rounded rather than sharp because it is medium-rich. Strokes of gray represent shadows in the threads of the lace. It has been suggested that the paint medium in this painting—or at least for the white colors—is walnut oil since the light colors have not discolored appreciably.

Pentimenti are few and minor: the cardinal’s proper right thumb was shifted to the right. The edges of some of the fabrics were adjusted in various ways. For example, the bottom edge of the cardinal’s cape was shifted downward, and the rochet was extended to the right of the cardinal over the painted chair. The proper left edge of the biretta was initially farther to the left. As for the setting, the distant arch of the arcade was initially higher, as revealed by the infrared photograph. Also, reworking of the upper right of the chair back is texturally apparent, and the finial on the chair was added at a later stage of painting.

The painting is in near-perfect condition: There is minimal cracking in the paint layers, and there is very slight damage to glazes on the peaks of the drapery impasto. The inscriptions have been well preserved, even the tiny inscription painted with a fine brush and cool pink paint at the upper left of the painting. Accretions and scattered small losses have been toned. There are remnants of an extremely dark surface coating in paint crevices. The painting was cleaned in Rome in 1982 and a Ketone varnish applied at LACMA at the time of purchase.

NOTES

¹ According to Jennifer Montagu, “there are two Ubaldini inventories, the second of which is apparently a continuation of the first, made for his residuary legatee, the Propaganda Fide. Both are in the Archivio di Stato, Rome, Notaro della Tribunale dell’Auditor Cameræ, Belgius. The first begins on 26 April 1636 and is in vol. 696, fols.

751–806; the second begins on 4 May and is in vol. 697, fols. 103–15v, 156–65r” (letter dated 22 April 1987, Reni object file, Department of European Painting and Sculpture, LACMA). Vol. 696, fol. 757v (*Nella stanzino che risponde sopra alla strada del Borgo S[anto] Sp[iritu]o*): “Un altro quadro grande di d[etto] Card[inal]e a sedere di Guido Reno con cornice di legno rauescate d’oro.” Two other unattributed portraits of the cardinal are also mentioned.

² Mario was the son of her brother Fabio Accoramboni.

³ Included in the 1694 list published in De Marchi 1987, p. 64. The introduction to the inventory of Ugo’s estate in 1719 notes that Ugo Accoramboni Octavian, the son of Mario, came into the possession of the collection following the death of the father of the entail established by his great-aunt Maria Isabella, wife and heir of Octavian Ubaldini. Ugo was appointed conservator of Rome in the years 1686, 1695, and 1704. On 8 November 1707 he married Frances, daughter of the marquis Giovanni Battista of the Dragon. They gave birth to Ugo, Mario, Andrea, and Fabio. Inventory of assets (A.C., sec. Not. XII, 53, not. F. Floridus, 22 May 1719; entered into the Getty Provenance Index, Archival Inventory Database I-614).

⁴ Exhibited in Rome in 1694, lent from his collection: “Ritratto dei ard. Ubaldini, di Guido Reni.”

⁵ “Inventario de Beni ritrovati nella sua Eredità, doppo la morte dell’Illmo Sig.r Marchese Ugo Ottaviano Accoramboni,” fol. 140: “Un ritratto di Card.le Ubaldini a. sedere, originale di Guido Reno [sic], con Cornice ant.a liscia tutta dorata.” A second portrait of Ubaldini is recorded as a copy after Reni on fol. 139: “Un altro ritratto del Card. Le Ubaldini, copia di quello di Guido, con Cornice nera antica filettata di oro” (from the Archivio di Stato, Rome [Trenta Notai Capitolini, Ufficio 1, vol. 402, fols. 136–230v], as recorded in the Getty Provenance Index, Archival Inventory Database).

⁶ “Un quadro rappresentante il ritratto del Cardinale Ubaldini che si crede di Guido.” The inventory, which was one of the inventories of Roman private collections ordered by the pope on 2 October 1802, includes a number of portraits of Duca Ubaldini, as well as an “altro rappresentant un Cardinale” (Rome 1995, pp. 77–78).

⁷ Henry Agar-Ellis was the grandson of Henry Agar-Ellis, 2nd Viscount Clifden.

⁸ As Pepper 1984, p. 151, noted, the sale catalogue entry incorrectly states: “From the Spada Palace, Rome. Bought in for Mr. Irving, through Mr. Yates, the picture dealer.” Pepper identifies Irving as William Buchanan’s associate, who was a well-known importer of pictures from Italy. No mention of the painting appears in Buchanan 1824.

⁹ Frank Sabin’s obituary in the *Burlington Magazine* 28 (Nov. 1915): 81, notes, “the bulk of his trading was done with America.” The firm Frank T. Sabin was established in 1848 when Jos. Sabin (1821–1881) moved from England to New York City and started trading under the name J. Sabin & Sons in 1867. In 1870 Jos.’s second son, Frank T. Sabin, returned to London, where he established a branch office of J. Sabin & Sons.

¹⁰ Robert Walton Goelet was a wealthy New York landlord and socialite, who inherited a fortune estimated to be \$40 million when his mother died in 1915. His mansion, Ochre Court, built in 1892 for \$4.5 million by his uncle Ogden Goelet, was the second largest mansion in Newport, Rhode Island, exceeded in size only by the Breakers.

¹¹ The sale catalogue notes: “This painting is a replica of a work by Guido Reni in the B. Guinness collection, England.” The painting was reported to have been very dirty when it was brought up at the sale and doubted by Sotheby’s experts, as well as Stephen Pepper, all of whom later came to recognize it as a major work by Guido Reni himself. See “Reni Reattributed” 1983.

¹² The painting is no. 45, pp. 106–7, in the Italian catalogue of the exhibition published by the Pinacoteca Nazionale e Accademia di Belle Arti, Museo Civico Archeologico, Bologna.

¹³ Catherine McLean, Conservator and Department Head, Textile Conservation, LACMA, identified the fiber and measured thread count.

¹⁴ Much of the information in the entry is from a report of about 1983 by David Kolch in Reni object file, Department of Paintings Conservation, LACMA.

Villa alle Terme di Diocleziano, Albano, outside Rome,³ by inheritance to;

Giuseppe (1725–1801), Marchese Rondanini, by inheritance in 1809 to; Don Camillo Zacchia Rondanini, Rome, by inheritance to; Bartolomeo (1782–1864), Marchese di Capranica, Rome.⁴ [Matthiesen Fine Art, Ltd., London, sold 1986 to]; Barbara Piasecka Johnson (1937–2013), Princeton, sold 1996 through; [Matthiesen Fine Art, Ltd., London, sold 1996 to]; LACMA.

EXHIBITIONS

Rome 1694, fol. 40r, as “Santa con

angelo e carnefice, di Carlo Veneziano”;⁵ London 1985, no. 11, pp. 46–49, ill.;

Warsaw 1990, no. 34, pp. 200–205, ill.;

London-Rome 2001, p. 101, no. 32, ill.;

Sydney-Melbourne 2003–4, pp. 180–81, no. 51, ill.; Ottawa-Fort Worth 2011–12, pp. 150–52, 315, no. 11, ill.; Montpellier-Toulouse 2012 (Montpellier only), pp. 130–31, no. 20, ill.; Los Angeles-Hartford 2012–13, pp. 64–65, 158, no. 15, ill.; Rome 2013–14, no. 29, pp. 226–27, ill.

REFERENCES

Salerno 1965, p. 280; Spezzaferro 1975;

Oberhuber 1985; Waddingham 1985;

De Marchi 1987, p. 60; Nicolson 1989, vol. 1, p. 171, no. 192, and vol. 2, ill. no.

192; Aurigemma 1992; Corradini 1993, pp. 87–89; Connolly 1994; Aurigemma 1995, p. 121; Marandell 1997, p. 8, ill.;

Testa 1998, p. 132; Ward 1998–99, pp. 18, 29–30, fig. 18; Beckett 2000, pp. 246–47, ill.; Jeromack 2002, pp. 84–85, 92, ill.; Los Angeles 2006, pp. 32–33, ill.; Testa 2010, pp. 650–52; Aurigemma 2011, p. 188; Philippon 2012, p. 26, ill. pp. 24 (detail), 25.

TECHNICAL REPORT

Although the composition is complete and well preserved, about one inch of the top and one-half inch of the left side of the painting had at one time been folded over and tacked to a smaller stretcher. The restoration of the original dimensions may have been the goal when the painting was lined with an aqueous adhesive to canvas in more recent times. All sides of the original canvas have cusping, but it is most noticeable on the top and left edges. Tack-

ing margins have been removed except for remnants on the bottom and right edges. Stretcher marks from a former stretcher, whose members would have been about two inches wide, are slightly visible on all sides but the bottom.

The plain-weave coarse canvas has a reddish-brown ground. Dark outlines of the composition on the ground are visible with infrared reflectography (IRR).

Although no X-radiograph was available, infrared reflectography revealed how the artist worked out the attitudes of the figures in relation to one another. For example, at one time, the angel’s right arm was painted more to the left with the elbow slightly bent, while at another time the arm was raised slightly higher and straight. In addition, infrared reflectography showed that the angel’s lower body organically reflected the changes of his upper body. The upper body of the executioner bent lower and closer to Saint Cecilia at some point in the painting process, although she was brushed in, and the position of the saint ranged from more to the left before moving to the right.

The artist brushed rich dark glazes over the middle tones, which were blended wet-in-wet. Controlled brushwork was used to develop the figures and other elements, but broad and open brushwork was used in the background and for the floor.

The painting is in very good condition. The colors are quite bright from past cleanings that uncovered some pentimenti, but glazes in shadows are mostly intact. The floor and background, including the thin paint of the cloud, have varying degrees of abrasion. Paint is a bit lifted along the craquelure, which runs throughout the painting. Restoration exists along the top and bottom edges and the middle of the left edge, and the dark portion of the angel’s wing seems to be reinforced.

27 [\(back to entry\)](#)

Carlo Saraceni, also known as Carlo Veneziano

(ca. 1579–1620, Venice)

The Martyrdom of Saint Cecilia, ca. 1610
Oil on canvas, 53 1/2 × 38 3/4 in.
(135.9 × 98.4 cm)

Inscribed in red paint, lower right: P. [B.?] Capranica No 602; on the reverse of the original canvas: Rondinini No 30; on the back of the old (18th c.?) relining: C. I. N. 151 [in red paint] / Di Carlo Veneziano G. M. R. No.

Gift of The Ahmanson Foundation
AC1996.37.1

PROVENANCE

Probably Natale Rondanini (1540–1627), Rome, by inheritance to his son;¹ Alessandro Rondanini (d. 1639), by inheritance to his wife; Felice Zacchia Rondanini (1593–1667), Rome,² by inheritance to her grandson; Alessandro (1660–1740), Marchese Rondanini,

NOTES

- ¹ Waddingham 1985, was the first to associate the painting with that mentioned in the Rondanini inventory.
- ² Inventory, 2 June 1662, no. 30, Rome, Archivio di Stato, *Miscellanea Famiglie*, Busta 7. Reprinted in Salerno 1965, p. 280.
- ³ Inventory 19–25 January 1741, fol. 110, item 79, Getty Provenance Index, Archival Inventory Database, I-1117, Saraceni.
- ⁴ According to the inscription on the painted surface of the picture (Prohaska 1990, p. 200).
- ⁵ Lent by Sir Alessandro Rondanini, De Marchi 1987, p. 60.

28 [\(back to entry\)](#)**Tanzio da Varallo**

(ca. 1580, Alagna–1632/33, Borgosesia[?])
Adoration of the Shepherds with Saint Francis and Saint Carlo Borromeo, ca. 1628
Oil on canvas, 73 1/8 × 59 in.
(185.7 × 149.9 cm)

Gift of The Ahmanson Foundation
M.81.247

PROVENANCE

[Gilberto Algranti, Milan, 1967]; [Finarte, Milan(?)]; Switzerland, private collection; [Matthiesen Fine Art, Ltd., London, by 1979, sold 1981 to]; LACMA.

EXHIBITIONS

Milan 1967, no. 4., ill.; London 1984, no. 22, pp. 60–63, ill.

REFERENCES

Brigstocke 1974, p. 691, fig. 84; London 1981, pp. 60–63, no. 22; Castellotti 1985, no. 268, ill.; Schaefer 1986, pl. VIII; Los Angeles 1987, p. 93, ill.; Conisbee, Levkoff, and Rand 1991, pp. 79–82, no. 19, ill.; Tulsa–Kansas City 1995–96, p. 33, figs. 19, 34; Turin 1996, p. 180, no. 377; Buzzi and Zardin 1997, pl. 9, ill. pp. 282–83; Boston 1999, pp. 100–101, fig. 9; Frangi 1999, pp. 113–60; Milan 2000, p. 25, fig. 7, p. 125, no. 27, p. 157, no. 40; Los Angeles 2006, p. 31, fig. 31.

TECHNICAL REPORT

The support is a coarse, plain-weave canvas that has a vertical seam measuring about 29/8 inches from the left edge. The tacking edges, along with some small amount of paint, have been removed. Even though the ground is light in color, an imprimatura, an initial

sketch, or an underpainting in a warm dark color, which is visible in some areas, makes the cracks dark. The infrared photograph detected no underdrawing.

The main figures were painted with graduated middle tones that are quite dense. The tones were blended wet-in-wet, but brush marks remain visible. Highlights and deep shadows were applied once the midtones were firm. The artist executed the highlights in parallel strokes that follow the forms. The breadth, length, thickness, and spacing of the strokes describe the surface textures, especially those of the fabrics. The delineation of the thinly painted dark background is best seen in a strong, warm light or in the infrared photograph.

There are a number of small changes and adjustments. For example, the outline for the upper side of Christ's body was painted on top of Mary's blue cloak, whereas the bottom side of his body rests on a light color, possibly the ground. Such details as Borromeo's lace cuffs and hem were painted over the dry paint of his flesh and red robe, and Saint Francis's stigmata was painted on top of the flesh of the hand.

The craquelure has a medium interval that encloses a network of fine cracks. The cracks are dark in color and are slightly lifted. There are some abrasion and paint loss throughout the work. Areas of restoration include, in particular, Mary's cloak, the perimeter of the painting, and paint covering the seam. The deep shadows of Mary's blue drape have degraded probably because of the pigment type but also from abrasion. A few creases that cannot be explained are in the right bottom portion of the painting. Also unexplainable are the dark splatters that the infrared photograph revealed at the bottom right. The painting was treated by David Bull sometime after 1981; he repainted the damaged shadows of Mary's blue robe so that the design of the original folds could be appreciated. The painting appears to have a synthetic resin varnish.

29 [\(back to entry\)](#)**Giovanni Baratta**

(1670–1747, Carrara)
Wealth and Prudence, ca. 1703–5

Marble, h. 71 5/8 in.
(182 cm) each

Gift of The Ahmanson Foundation
M.2011.81.1–2

PROVENANCE

Commissioned from the artist ca. 1703–4 by Niccolò Maria Giugni (1672–1717),¹ Palazzo Giugni, Florence, by descent to; Niccolò Giugni (1714–1775), by descent to; Doria Colonna family, who purchased the palace and most of its contents in 1830, to; the Fraschetti family, who purchased the palace and its contents in 1893, sold by 1904 through; [Gustavo Volterra and Adele Melli, Florence, to]; James Buchanan Duke (1856–1925), Duke Farms, Somerville, NJ, by descent to; Doris Duke (1912–1993) (sale, Morristown, NJ, Millea Brothers Auction House, 3 May 2009, lots 836, 837 to); [Trinity Fine Art Ltd., London, sold 2011 to]; LACMA.

EXHIBITION

The European Fine Art Fair (TEFAF), Maastricht, Adam Williams Fine Art, 2010.

REFERENCES

Rinaldi 1987, pp. 32–33 (*Wealth* ill., fig. 34); Visonà 1994, pp. 326–27, figs. 3, 4; Freddolini 2003, p. 188, figs. 189, 190; Calafati 2007, p. 193, figs. 9, 10; Freddolini 2008, pp. 74, 305–6; Freddolini 2010, ill.; Freddolini 2010a, p. 16; Freddolini 2013, pp. 163–64, no. 18, ill. (*Wealth* also reproduced on cover); Los Angeles 2015, p. 37, ill.

NOTE

¹ Inventario dei beni di Niccolò Giugni presenti alla sua morte nel palazzo di via degli Alfani a Firenze, 1775, Archivio di Stato, Florence, Magistrato dei Pupilli del Principe, 2701, nos. 166–253.

30 [\(back to entry\)](#)**Pompeo Batoni**

(1708, Lucca–1787, Rome)
Portrait of Sir Wyndham Knatchbull-Wyndham, ca. 1758–59

Oil on canvas, 91 3/4 × 63 1/2 in.
(233 × 161.3 cm)

Gift of The Ahmanson Foundation
AC1994.128.1

PROVENANCE

The sitter, Sir Wyndham Knatchbull-Wyndham (1737–1763), 6th Bt., Mersham Hatch, Kent, bequeathed 1763 to his uncle; Sir Edward Knatchbull (d. 1789), 7th Bt., Mersham Hatch, Kent, bequeathed 1789 to his son; Sir Edward Knatchbull (d. 1819), 8th Bt., Mersham Hatch, Kent, bequeathed 1819 to his son; Sir Edward Knatchbull (d. 1849), 9th Bt., Mersham Hatch, Kent, bequeathed 1849 to his son; Sir Norton Joseph Knatchbull (d. 1868), 10th Bt., Mersham Hatch, Kent, bequeathed to his son; Sir Edward Knatchbull (d. 1871), 11th Bt., Mersham Hatch, Kent, bequeathed 1871 to his uncle; Sir Wyndham Knatchbull, 12th Bt., Mersham Hatch, Kent, by descent to; Sir Cecil Marcus Knatchbull-Hugessen (b. 1863), 4th Baron Brabourne,¹ 13th Bt., Mersham Hatch, Kent, bequeathed to; Michael Knatchbull, 5th Baron Brabourne, Mersham Hatch, Kent, bequeathed to his brother; Lt. Norton Cecil Michael Knatchbull (1922–1943),² 6th Baron Brabourne, Mersham Hatch, Kent, bequeathed 1943 to his brother; John Ulrich Knatchbull (1914–2005),³ 7th Baron Brabourne, Mersham Hatch, Kent, sold 1994 through; [Simon C. Dickenson, Ltd, London and New York to]; LACMA.

EXHIBITIONS

London 1982, no. 14, pp. 40–42, pl. p. 41; Philadelphia–Houston 2000, no. 169, pp. 313–14, ill.; Houston–London 2007–8, pp. 55, 60, 62, 69, pl. p. 63 (fig. 57).

REFERENCES

Bolton 1921, ill. pp. 371, 373; Emmerling 1932, no. 59, p. 108, as ca. 1759; Steegman 1946, pp. 55, 60, no. 31, as before 1763; Preston 1964, pp. 11, 13; Belli Barsali 1965, p. 200, as before 1763; Russell 1973,

p. 1610, fig. 8; Clark 1981, pp. 114–15, fig. 150; Clark and Bowron 1985, no. 218, pp. 32, 50, 230, 259, 268, 275–76, 319, pl. 199; Tutsch 1995, p. 141; Redford 1996, p. 89, pl. 33; Ingamells 1997, p. 581; Wilkin 2000, p. 28; Roworth 2001, p. 139; Los Angeles 2006, pp. 74–75, fig. 85; Bowron 2011, pp. 185–86; Bowron 2016, vol. 1, p. 264, no. 217; Marandell 2017, pp. 10–14, ill.

TECHNICAL REPORT

The painting is on a medium-weight, plain-weave canvas that has been lined to canvas with an aqueous adhesive. Enough of the original tacking edges remain to confirm that the design is intact. The thick ground consists of a beige-gray layer on the canvas and a reddish-brown layer on top. The upper layer imparts a unifying warm tone to the painting. The ground is visible around the edges of the figure and of some other forms because the artist did not blend the paint of the surrounding background into the forms; this makes one think that the design was planned well in advance. No drawing was apparent on the ground in the infrared photograph, although further study is needed. For the most part, paint is thick, textured, and directly applied, although the flesh has an underlayer of green paint. The figure and the architecture were laid in and worked up early in the process, and then the blue sky was painted around Sir Wyndham's face, for example. Each color is a mixture of several pigments, except for the feather, which may contain only lead white. A few pentimenti or perhaps only adjustments are obvious to the unaided eye, and X-radiography revealed others, including the adjustment of the dog's hind legs, the placement of Sir Wyndham's head more to the left, and some changes to the shape of the front leg of the chair. Infrared reflectography (IRR) from 1994 shows halos around some forms, such as the face, that were modified by the artist.

The condition is very good. The original texture on the surface still exists. The only noticeable damage, a one-inch-square loss in the lower left corner, may

have occurred when a label was removed. Numerous layers of discolored varnish and a thick layer of dirt covered the painting when acquired by LACMA. The painting was restored at LACMA in 1994.

NOTES

- ¹ The first Baron Brabourne was Edward Knatchbull-Hugessen (1829–1893), the sixth son of Sir Edward Knatchbull, 9th Bt., the eldest son of his marriage to his second wife, Fanny Catherine Knight (niece of Jane Austen). Following the death of his grandson at Neuve Chapelle in 1915, the title and properties reverted to his uncle Cecil Marcus Knatchbull-Hugessen. See Bolton 1921, p. 372.
- ² Lieutenant Knatchbull served in the Grenadier Guards during World War II. In 1943 he was wounded and captured by the Germans in Italy. He was later executed by his captors after attempting to escape. Unmarried, his titles passed to his younger brother.

- ³ Married in 1946 to Patricia Mountbatten of Burma, the elder daughter and heiress of Viscount Mountbatten, later 1st Earl Mountbatten of Burma, he was also known as John Brabourne, the producer of such Hollywood films as *Romeo and Juliet* (1968), *Murder on the Orient Express* (1974), *Death on the Nile* (1978), and *Passage to India* (1984).

31 [\(back to entry\)](#)**Canaletto (Giovanni Antonio Canal)**

(1697–1768, Venice)
Piazza San Marco Looking South and West, 1763

Oil on canvas, 22 1/4 × 40 1/2 in.
(56.5 × 102.9 cm)

Signed and dated on verso: *Io Antonio Canal, detto il Canaletto, fecit. 1763.*

Gift of The Ahmanson Foundation
M.83.39

PROVENANCE

The Honorable Mrs. John Ashley (née Julia Conyers, d. 10 Apr. 1907),¹ Shaftesbury, probably by inheritance to her husband's nephew; Rt. Hon. Evelyn Ashley (1836–1907),² (sale of the estate of Mrs. John Ashley, London, Christie's, 31 May 1907, lot 83). [Duveen Brothers, London]. William P. Clyde (d. 1923),³ New York (his sale, New York, American Art Association, 25 Mar. 1931, lot 148, ill.). Dr. Benjamin Borow, Bound Brook, NJ (sale, London, Sotheby's, 27 Mar. 1963, lot 83, bought in by K. Grenfell). Anonymous, presumably Benjamin

Borow (sale, London, Sotheby's, 30 June 1971, lot 98, sold to); Peretti, [Herner and Wengraf, London]. [Nahmad, Milan].⁴ [Possibly Dino Fabbri, New York, Zürich, and Milan]⁵ (sale, London, Sotheby's, 1 Nov. 1978, lot 50, bought in). [Harari & Johns, Ltd., London, sold 1983 to]; LACMA.

EXHIBITIONS

New York 1989–90, no. 84, pp. 14, 53, 62, 274–75, ill.; Los Angeles 2014.

REFERENCES

Constable 1962, vol. 1, p. 167, vol. 2, pp. 200, 210–11, no. 54, as “The only known version of this view. From the reproduction in the sale catalogue, very doubtfully Canaletto”;⁶ *Dizionario dei pittori e degli incisori italiani* 1972–76, vol. 2 (1972), pp. 445, 446, lists 1963 and 1971 sales; Constable and Links 1976, vol. 1, p. 167, and vol. 2, pp. 210–11, no. 54, “may well be Canaletto’s last view painting of Venice”; Links 1982, pp. 206–11, pl. 198, book jacket ill.; Los Angeles 1983, p. 9, cover detail; Corboz 1985, vol. 2, p. 740, no. P451; Los Angeles 1987, p. 27, ill.; Conisbee, Levkoff, and Rand 1991, no. 27, pp. 108–9, ill.; Links 1994, pp. 225, 229–30, pl. 199; Links 1998, p. 44, fig. 23; Secrest 2005, p. 419; Los Angeles 2006, p. 77, figs. 90–91; Hagishima 2010, pp. 33, 44, figs. 2.2.8, 2.3.4; Sarasota-Memphis 2009–10, p. 21, fig. 14, p. 113.

TECHNICAL REPORT

This late painting follows the technique that Canaletto developed for his mature paintings.⁷ The support for this painting is a medium-weight plain-weave canvas lined with an aqueous adhesive to canvas. Tacking edges have been trimmed from the original canvas, and cusping is visible only on the top and sides of the canvas. A red ground is visible in abraded areas, but there may be a thin lighter coating on top of the red, a technique cited in the reference in note 7. As reported for other Canaletto paintings, no underdrawing was evident in infrared photography. Architecture was laid in with expanses of gray and brown tones that were given shape with shadows and highlights and descriptive brushstrokes in various thicknesses. Incising into the initial paint layers was used to place some architectural forms. By applying thick to thin layers of light-colored paint, the artist delineated architectural molding and other details, and he reinforced some elements with thin black lines. The figures, which were painted directly on top of the finished piazza, look quickly and loosely painted in contrast to the architecture, which appears precise. Although the composition seems clearly planned from the beginning, minor adjustments were made. For example, the oval shape of the clock face was changed somewhat, and the roofline of the Procuratie building next to the bell tower was shifted slightly. Paint varies from thin scumbles and washes to strokes and dabs.

The painting is in good condition. Abrasion to its surface affected the transitions in the sky and details in the architecture to a minor degree. There are restored damages on the upper right side of the painting.

NOTES

- (Anthony) John Ashley (1808–1867) was the fourth son of Cropley Ashley Cooper (1814–1851), 6th Earl of Shaftesbury, and his wife, Anne (ca. 1774–1865), the fourth daughter of George Spencer (1738/39–1817), 4th Duke of Marlborough, and his wife, Lady Caroline Russell, only daughter of the 4th Duke of Bedford. On 17 March 1840 John Ashley married Julia, eldest of three daughters of Henry John Conyers (1782–1853), of Copt (aka Copped) Hall, Essex. John and Julia Ashley lived at Copt Hall until his death in 1867. Two years later, in 1869, his widow sold the estate. She died on 10 April 1907, less than two months before the sale of the collection. The couple died without issue, presumably passing the estate to John Ashley’s nephew Evelyn Ashley.
- Evelyn Ashley (1836–1907) was the second son of Anthony Ashley Cooper, 7th Earl of Shaftesbury, and thus the nephew of John. He died on 15 November 1907, presumably inheriting his uncle’s estate following the death of his uncle’s widow on 10 April 1907, and had been responsible for the sale of the paintings at Christie’s in May 1907.
- One-time head of Clyde Steamship Co. and Robbins Dry Dock and Repair Company, New York.
- International family of art dealers of modern and Impressionist art beginning in the 1960s, the family was originally from Syria, moved to Lebanon, then Milan, Monaco, and New York.
- According to an inscription on an unidentified sale catalogue. Dino Fabbri and his two brothers were partners in the Italian publishing firm known as Fratelli Fabbri Editori, which published, among other things, many art books.

⁶ In a letter to Scott Schaefer, curator of European Paintings, J. G. Links, wrote in reference to the 1962 comment by Constable: “To do him justice, he had written on the catalogue illustration of the 1963 sale ‘OK,’ doubtless having forgotten his 46(d).” Letter dated 14 February 1983, Canaletto object file, Department of European Painting and Sculpture, LACMA.

⁷ London-York-Swansea 1998–99.

32 (back to entry)

Gaetano Gandolfi

(1734–1802, Bologna)

Head of a Man in Oriental Costume,
ca. 1775
Oil on canvas, 19 × 13 15/16 in.
(48.2 × 35.4 cm)

Gift of The Ahmanson Foundation
M.82.199

PROVENANCE

Private collection, Italy, sold to; [Patrick Matthiesen Fine Art Ltd, London, sold 1982 to]; LACMA.

REFERENCES

Los Angeles 1987, p. 44, ill.; Conisbee, Levkoff, and Rand 1991, pp. 104–6, no. 20, ill.; Bagni 1992, p. 269, no. 250, ill.; Biagi Maino 1995, p. 370, no. 98, fig. 117.

TECHNICAL REPORT

The original canvas support has been lined with an aqueous adhesive to canvas. A vertical restoration that extends from the top of the turban down through the tip of the man’s nose may be the location of a tear in the canvas, which the lining mended.

The paints for the figure are mostly thick and of a pasty consistency, which retained distinctive brushmarks. The opaque local colors were applied wet-in-wet, but glazes for shadows were applied over the dried local colors. The background consists of a base layer that ranges from green on the left side to a warm red on the right side. The base layer was toned and formed with glazes.

The condition is good, although there are a number of restorations that show clearly in ultraviolet light. The surface of the painting had a thick yellow varnish that was removed in 1986 at LACMA.

33 (back to entry)

Ubaldo Gandolfi

(1728, Bologna–1781, Ravenna)
Selene and Endymion, ca. 1770
Oil on canvas, 85 7/16 × 53 3/16 in.
(217 × 135 cm)

Gift of The Ahmanson Foundation
M.2004.234

PROVENANCE

Marescalchi collection, Palazzo Marescalchi, Bologna, until 1835, to; Ferdinando Napoleone Marescalchi (1812–1865) and Marie-Mathilde Thomas de Pange (1815–1849), Paris, on the occasion of their wedding, by descent until 1958. [Possibly Galerie Moratilla, Paris]. Private collection, France. [Blondeau Bréton Pradère, Paris, sold 2004 to]; LACMA.

REFERENCES

Proni 1988; Bagni 1992, p. 136, under no. 125; Preti Hamard 2005, pp. 33, 406; Marandell 2017, pp. 22–25, ill.

TECHNICAL REPORT

The original support is a heavy plain-weave fabric, which is somewhat coarse. It was lined to canvas with an aqueous adhesive and tacked to a later stretcher some years ago, given the aged appearance of the later supports.

The red-to-pink ground does not quite cover the crowns of the canvas weave. Paint was directly applied in a brushy manner so that the more viscous colors retain the marks of the brushes. Paints range from thick opaque to translucent browns; however, glazes in the strictest sense were barely used.

When the painting came to LACMA, Endymion’s shoulder and chest were clothed, but the area—about an 8-to-9-inch diameter with Endymion’s shoulder at the center—was mostly later repaint. A drawing associated with this painting depicts Endymion with a bare chest and shoulder. Beneath the repaint the X-ray discovered sizable losses of original paint. Removal of the repaint during cleaning uncovered fragments of Endymion’s original bare shoulder and his bare chest largely

intact. There were also restorations in the rock above Endymion, covering large losses, which are fortunately near the edge. Otherwise, the painting is in good condition, with no serious abrasion but only small, scattered losses. The texture of the paint still has a presence, and the canvas is intact.

The forms were painted with opaque midtones of local color blended wet-in-wet. Highlights and shadows were applied over the layer of midtones. The thicker paint of the draped figure and the corner of the bed have a higher finish from blending tones wet-in-wet. In contrast, the thinner paint of the curtain and the architecture retains brush marks.

The old, discolored natural resin varnish and later repaint were removed at LACMA in 2004, and the original appearance of Endymion was restored.

34 (back to entry)

Ludovico Mazzanti

(1686, Rome–1775, Orvieto)
The Death of Lucretia, ca. 1735–37
Oil on canvas, 71 × 56 in.
(180.3 × 142.2 cm)

Gift of The Ahmanson Foundation
M.82.75

PROVENANCE

Possibly commissioned for the prince of Aragon, Naples, or Antonio Widmann, Venice. Walter P. Chrysler, Jr., New York. Private collection, New York. Rejace collection, New York. [Maurice Segoura Inc., New York, by 1981, sold 1982 to]; LACMA.

EXHIBITION

Philadelphia-Houston 2000, pp. 404–5, no. 251, ill.

REFERENCES

Santucci 1980, pp. 119, no. 60c, pp. 169–70; Conisbee, Levkoff, and Rand 1991, pp. 101–3, no. 25, ill.; Spinoza 1993, p. 145, no. 235, fig. 321; Beckett 2000, pp. 244–45, ill.

TECHNICAL REPORT

The painting support is made of two pieces of similar plain-weave canvas joined at the vertical center. The canvas is medium-weight and dense and it has been lined with an aqueous adhesive to canvas.

The artist painted on a red-brown colored layer, which is probably the ground. The reddish color shows through thinly painted areas, such as the dark shadows of the curtains.

The artist made only a few minor changes. Lucretia’s left arm initially extended farther to the left, and her forehead was wider. Additionally, the artist made the carved leg of the console wider and the decorative bed leg a little shorter. There is a pentimento to the viewer’s right of Lucretia’s fist.

The paint has a fine overall pattern of cracks. Photos of the painting after cleaning but before acquisition show scattered losses that are concentrated in the background and along the edges, especially the top and bottom. Mild abrasion, particularly of glazes, exists throughout the surface of the painting. There are several diagonal creases above the head of Lucretia. The painting has a synthetic resin varnish that predates LACMA’s acquisition.

35 (back to entry)

Possibly by Francesco Antonio Picano

(1677/78, Sant’Elia–1743, Naples)
after a model possibly by Lorenzo Vaccaro (1655–1704)

or Domenico Antonio Vaccaro (1678–1745)

Saint Michael Casting Satan into Hell, ca. 1715–by 1716
Wood, painted and gilded, metal, and glass, 52 1/2 × 27 1/4 × 24 3/4 in.
(133.4 × 69.2 × 62.9 cm)

Gift of The Ahmanson Foundation
M.82.7

PROVENANCE

Spain, said to have been the gift of Don Juan Domingo de Haro y Guzmán (1639–1716), 7th count of Monterrey, to the

Convent of the Religiosas Agustinas de Recoletas, Salamanca, Spain, convent of the Religiosas Agustinas until 1938, sold to; Private collector, Spain, by descent to her daughter, sold to; [Galería Velázquez, Madrid, to]; [Silvano Lodi, Lugano, and Enzo Costantini, Rome, sold 1982 to]; LACMA.

REFERENCES

García Boiza 1945, p. 31, ill.; González-Palacios 1984, p. 118; González-Palacios 1984a, vol. 1, p. 268, fig. 473; Naples 1984, pp. 226, 318–19; Schlegel 1988, p. 64; Conisbee, Levkoff, and Rand 1991, pp. 97–100, no. 24, ill.; Vacaccia et al. 2000; De Girolami Cheney 2005, pp. 157, 168, fig. 8 (as Roldán); Petrucci 2005, pp. 8, 13, 16, 59, 93, 96, 105, 107, 129, esp. 130–37, 142, 144; Alonso Moral 2011, pp. 235, 239–40 n. 4; Coiro 2011, p. 194; Estella 2015, pp. 53, 55, 58–60, fig. 7 and ill. on cover; Levkoff 2015, pp. 471–74, figs. 3, 4.

36 [\(back to entry\)](#)

Sebastiano Ricci

(1659, Belluno–1734, Venice)
Glory of the Virgin with the Archangel Gabriel and Saints Eusebius, Roch, and Sebastian, ca. 1724
Oil on canvas, 44 1/16 × 25 in.
(113.5 × 63.5 cm)

Gift of The Ahmanson Foundation
M.90.155

PROVENANCE

[P. & D. Colnaghi & Co. Ltd., London, sold 1990 to]; LACMA.

EXHIBITION

London 1990–91, pp. 28–29, pl. 4.

REFERENCES

Conisbee, Levkoff, and Rand 1991, pp. 199–203, no. 51, ill.; Mormando 2005, p. 157, no. 61, ill.; Scarpa 2006, p. 232, no. 255, fig. 631, pl. LIII; Spantigati 2007, p. 42, fig. 27.

TECHNICAL REPORT

The support is a coarse plain-weave canvas. Tacking margins were removed when the painting was lined to canvas.

Pronounced cusping is visible along the top and bottom edges but only very slightly at the sides of the original canvas. The red ground is exposed along the top and right edges of the picture. The composition was sketched on the ground with brush and brown paint, and some of the sketch is visible in the finished painting. The individual strokes of local color, some quite gestural, are balanced by blended tones in the flesh and sky. The opaque colors have some impasto, and the glazes for shadows that were applied over dark midtones or the red ground can be fairly thick. Infrared reflectography (IRR) showed minor deviations in the painting from the initial sketch, and the artist reworked some areas, such as the hands of Saint Sebastian. Above Saint Sebastian's column, at least one other column is just visible. The faint form may or may not have been intended as part of the final design.

The painting is in good condition. The surface of the paints has been somewhat affected by the lining. The gray scumbles in the background and some of the shadows have been abraded. A triangular damage about two inches long, which may be a tear, is located in the lower left center. Losses have been restored. There is also some restoration along the left, bottom, and top edges of the painting. Traction cracks have developed in the areas of dark brown paint. The varnish appears to be a natural resin.

37 [\(back to entry\)](#)

Giovanni Battista Tiepolo

(1696, Venice–1770, Madrid)
Apollo and Phaeton, ca. 1731
Oil on canvas, 25 1/4 × 18 3/4 in.
(64.1 × 47.6 cm)

Gift of The Ahmanson Foundation
M.86.257

PROVENANCE

Veil-Picard collection, Paris, until ca. 1960. Private collection, Switzerland. (Sale, London, Sotheby's, 11 Dec. 1985, lot 19). [Bob P. Haboldt & Co., New York, sold 1986 to]; LACMA.

EXHIBITIONS

Fort Worth 1993, no. 8, pp. 167–68, ill.; Los Angeles 2005, no. 4, pp. 33–38, ill.

REFERENCES

Levey 1986, p. 292, no. 11, ill.; Conisbee, Levkoff, and Rand 1991, no. 42, pp. 161–63, ill.; Gemin and Pedrocco 1993, p. 268, fig. 102b; Venice-New York 1996–97, p. 292, 294 n. 4; Paris 1998–99, pp. 33, 37, 112, fig. 14; Kirsch and Levenson 2000, p. 74, fig. 77; Pedrocco 2002, pp. 219–20, fig. 71.2.b; Haboldt 2012, p. 315, ill.

TECHNICAL REPORT

The painting is on a plain-weave canvas that has been lined to another canvas with an aqueous adhesive. The original tacking margins have been trimmed and covered with tape.

The surface of the canvas has an ochre layer, which is either a ground or a paint layer applied over the ground. Rough, dark lines mark the ovoid shape of the ceiling, which almost fills the rectangle of the canvas. The spandrels of the rectangle were thinly painted with a rust color. The artist freely sketched the composition with a fine brush and dark brown paint. The lines of the sketch show through the thin paint layers, although some were left uncovered. Wider lines that marked the sun and its rays show through the bright paint layers of the shining orb as if they were meant to be seen. In addition, the artist applied some lines over paint.

The artist painted the scene wet-in-wet with various sizes of small brushes. Most of the paint, even the dark colors, had some viscosity when it was first applied. Therefore, it retained brush marks, and it allowed for low impasto. The brush marks follow form, and they are visually appealing.

The artist closely followed the initial sketch so that there is little overlapping of forms. Nevertheless, there are a few minor changes. The most notable pentimento is above the head and neck of the dark horse. The dark color showing through the paint of the cloud was the first position of the horse. The final head was lowered about one-half of an inch.

The painting is in good condition, but there is an L-shaped repair of what must be a tear in the sky at the upper center, and there are several minor tears along the edges. In addition, there is a narrow band of restoration along the bottom and at the top left corner. The paint has a fine craquelure with slightly raised edges. Although the varnish dates to before LACMA's acquisition, its clarity and saturation suggest that it is relatively recent.

38 [\(back to entry\)](#)

Giovanni Domenico Tiepolo

(1727, Venice–1804, Venice)
Christ and the Woman Taken in Adultery, 1752

Oil on canvas, 28 5/8 × 41 1/4 in.
(72.7 × 104.8 cm)

Signed and dated lower right:
Dom. Tiepolo/175[2]

Gift of The Ahmanson Foundation
in honor of the museum's 40th anniversary
M.2005.119

PROVENANCE

Dr. Forcke, Hildesheim, in 1868 to; Wilhelm Laporte, Linden, Germany; Laporte family by descent, in 1929 to; Wilhelm Opperman. Polignac collection, Paris. (Sale, New York, Sotheby's, 23 May 2001, lot 49, bought in). [Blondeau Bréton, Paris, sold 2005 to]; LACMA.

REFERENCES

Sack 1910, p. 307, fig. 322; Precerutti-Gareberi 1960, p. 273, pl. 89, fig. 7; Morassi 1965, p. 917; Mariusz 1971, pp. 119, 120; Cadogan et al. 1991, pp. 241–42; Zafran 2004, p. 88, fig. 25A.

TECHNICAL REPORT

Christ and the Woman Taken in Adultery is signed and dated at the lower right: Dom [?] Tiepolo; the signature may have a period after it. The illegible inscription below and centered on the signature is the date 1752, according to an earlier source.

The support is a plain-weave canvas of medium weight lined to canvas with an aqueous adhesive. The tacking margins of the original support have been removed, and a sliver of the painting has been folded over the top edge of the stretcher. Cusping is visible along the bottom and left sides of the painting.

The foreground figures and architecture have a light gray underlayer, while for the background, the sky, and the arch, it is a light ochre color. The two colors, one of which may be the ground, help to create the midtones for the architecture, and, in addition, the cool gray shows through thinly applied flesh colors to create midtones. In addition, the ochre imparts a bright warm glow to the sky, while the light grays give a cool silvery tone to the foreground. A few fine lines visible from the surface of the painting may be part of an underdrawing.

As the pastel palette would indicate, the artist made extensive use of paint containing a large proportion of white pigment. Although he painted mostly wet-in-wet with small brushes, he also painted wet-over-dry. Forms were laid in with dull midtones, to be worked up with lighter or darker tones. Paint was applied with visually interesting brushstrokes that follow form, and the shape and size of the brushstroke suggest texture. Dark translucent colors emphasize the edges and shadows of the drapes and other forms.

The artist made a few minor changes while painting. To name a few, Christ's thumb was initially positioned a little higher, and the left thumb of the adulteress was initially longer. The right arm of the man with the clenched fist was painted over the helmet plume behind him, and the right side of the man with the turban was painted over the boy, whose upper garment was painted with a violet glaze over the gray underlayer.

- Algardi, Alessandro, VOLUME 1
 Avercamp, Hendrick, VOLUME 3
 Baglione, Giovanni, VOLUME 1
 Baratta, Giovanni, VOLUME 1
 Fra Bartolomeo (Baccio della Porta), VOLUME 1
 Batoni, Pompeo, VOLUME 1
 Beaufort, Jacques-Antoine, VOLUME 2
 Bellini, Jacopo, VOLUME 1
 Bernini, Gian Lorenzo, VOLUME 1
 Berruguete, Alonso, VOLUME 3
 Berruguete, Pedro, VOLUME 3
 Berthélémy, Jean-Simon, VOLUME 2
 Beyeren, Abraham van, VOLUME 3
 Boeckhorst, Jan, VOLUME 3
 Boilly, Louis-Léopold, VOLUME 2
 Boucher, François, VOLUME 2
 Boulogne, Valentin de, VOLUME 3
 Brenet, Nicolas-Guy, VOLUME 2
 Buglioni, Santi, VOLUME 1
 Cafà, Melchiorre, VOLUME 1
 Canaletto (Giovanni Antonio Canal), VOLUME 1
 Carpeaux, Jean-Baptiste, VOLUME 2
 Carriès, Jean-Joseph, VOLUME 2
 Castiglione, Giovanni Benedetto, VOLUME 1
 Chardin, Jean-Siméon, VOLUME 2
 Cima da Conegliano, VOLUME 1
 Claude Lorrain (Claude Gellée), VOLUME 2
 Cortona, Pietro da (Pietro Berrettini), VOLUME 1
 Coypel, Antoine, VOLUME 2
 Crespi, Daniele, VOLUME 1
 David, Jacques-Louis, VOLUME 2
 Deshayes, Jean-Baptiste, VOLUME 2
 Desportes, Alexandre-François, VOLUME 2
 Diaz de la Peña, Narcisse-Virgilio, VOLUME 2
 Domenichino (Domenico Zampieri), VOLUME 1
 Doyen, Gabriel-François, VOLUME 2
 Dubufe, Louis Edouard, VOLUME 2
 Dyck, Anthony van, and assistants, VOLUME 3
 Fabritius, Carel, VOLUME 3

- Falguière, Jean-Alexandre-Joseph, VOLUME 2
 Picano, Francesco Antonio, VOLUME 1
 Poërsen, Charles, VOLUME 2
 Flandrin, Hippolyte-Jean, VOLUME 2
 Fontana, Annibale, VOLUME 1
 Regnault, Jean-Baptiste, VOLUME 2
 Fontana, Lavinia, VOLUME 1
 Galloche, Louis, VOLUME 2
 Gandolfi, Gaetano, VOLUME 1
 Restout, Jean-Bernard, VOLUME 2
 Ricci, Sebastiano, VOLUME 1
 Robert, Hubert, VOLUME 2
 Rueda, Esteban de, VOLUME 3
 Giovanni di Paolo, VOLUME 1
 Goltzius, Hendrik, VOLUME 3
 Hallé, Noël, VOLUME 2
 Hals, Frans, VOLUME 3
 Heem, Jan Davidsz. de, VOLUME 3
 Heyden, Jan van der, VOLUME 3
 Honthorst, Gerrit van, VOLUME 3
 Houdon, Jean-Antoine, VOLUME 2
 Jordaens, Jacob, VOLUME 3
 Jouvenet, Jean, VOLUME 2
 Koninck, Philips, and Adriaen van de Velde, VOLUME 3
 La Hyre, Laurent de, VOLUME 2
 La Tour, Georges de, VOLUME 2
 Lafitte, Louis, VOLUME 2
 Langlois, Jérôme-Martin, VOLUME 2
 Lastman, Pieter, VOLUME 3
 Legros, Pierre, II, VOLUME 2
 Lemoyne, François, VOLUME 2
 Lethière, Guillaume, VOLUME 2
 Lombard School, VOLUME 1
 Lombardo, Ludovico, VOLUME 1
 Loo, Carle van, VOLUME 2
 Master of the Fiesole Epiphany, VOLUME 1
 Mazzanti, Ludovico, VOLUME 1
 Ménageot, François-Guillaume, VOLUME 2
 Millet, Jean-François, VOLUME 2
 Moillon, Louise, VOLUME 2
 Monet, Claude, VOLUME 2
 Murillo, Bartolomé Estebán, VOLUME 3
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 Parrocet, Joseph, VOLUME 2
 Philippe de Champaigne, VOLUME 2

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